

KDViations

fall 2000

free



kdv 90.3 fm in davis

www.kdvs.org

ARTICLES

REVIEWS

INTERVIEWS



KDVS
of Davis



Justin Kable
Your Radio Manager
Davis, CA

**"Working for you! ... full time,
all the time!"**

The best choice for great radio
Please take a moment to visit my site at
www.kdvs.org where you can see a current
listing of radio shows, KDVS events and mis-
ery. I have listed tons more information.

A helping hand

I can help you educate yourself into a new level of pretentiousness. Get tired of standing, avoid crowds and quit going to concerts! The poor air quality in my office will destroy any motivation you might have had. For more information visit the [BECOME A DJ](#) section.

Listener representation.

Find out how you, a listener can be represented with no cost to yourself! I can help you with new or ancient grudges and psychological problems. For immature bickering and anonymous name-calling, visit the [MESSAGE BOARD](#) section.

KDVS is a non-commercial, community radio station broadcasting on 90.3 FM at 9,200 watts from the University of California at Davis. We are the only free-form station that we know of West of the Mississippi River. Our goal is to provide a medium and a context through which the cultural achievements and the social concerns of the otherwise unrepresented may best be appreciated in a media universe tainted by commercialism and stifled opinions. KDVS is the first amendment put into practice. KDVS is mostly volunteer-run.

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Justin, on Davis:

KDVS and Davis go hand in hand.

Sometimes this relationship can be very dysfunctional. We broadcast on 90.3FM to the much of the Sacramento area, but our roots are still in this charmingly quirky college town. There exists a level of contentment mixed with a covert level of frustration when actual issues are more widely explored. The residents praise themselves on being progressive but curse under their breath when more minorities or low-income families move to town. The students and university faculty hold themselves in high academic and intellectual regard, but don't give a shit about anything but making themselves more job marketable while touting pre-packaged social and political issues. The kids are either drugged with psychiatric drugs by their parents to 'fix' their shortcomings or with pot and speed by themselves out of boredom. Many people live with their heads in a cloud. To experience this picnic, feel free to pay the high rent admission on the rollercoaster to the bay-area cost of living. Concerts? Forget it. Parties? Good luck. Food not bombs? Get lost. U.S.A.

Table of Contents

Articles:

- "Claustrophobe Me, Vacuum Seal and Plasto-Mold Thee" - page 3
"The Dr. and his Girl get Hitched!" - page 3
"'Fair' Housing or Seething Pits of Human Misery?" - page 4
"State of the Nation" - page 4
"Outside the Democratic Convention" - page 5
"Hot as Hell: My Story of the 2000 Democratic Convention" - Pages 6-7
"Sammy Davis' Adventures in Sacramento: - Page 19

Interviews:

- "Loöq Behind the Music of Jondi & Spesh" - pages 8-9
"Interview with Denki Groove" - page 15

Reviews:

- Dark Electronics - pages 10-11
Punk Rock Reviews - pages 16 and 17
Hawaiian Reviews - page 17
Rock Reviews - page 18
Experimental Reviews - page 19
Drum and Bass Reviews - Pages 20-21

CLAUSTROPHOBE ME!

Vacuum Seal, and Plasto-Mold Thee!

(Don't worry: it's not you, it's me, DJ Sondra) ←

I come from a land far far away. Home of "the home". I mean the mass quantities of pastel pink/orange homes that stretch for miles and miles like a sea of frosted sugar cookies all precisely placed in neat rows on fancy paper. Yeah, sugar cookies are good, but when all you eat are sugar cookies, they start to get a little old. In fact, you start having nightmares about these cute cookies. Rapidly multiplying, they quickly begin to fill the small sealed room you are standing in, and pretty soon your arm and leg movements are restricted until... I guess this anonymous town is supposed to be (it was 'voted as') the safest place to live/raise children. Some of the other amenities include not being able to put up a basketball hoop, cages (I mean gated communities), not being able to paint your house a different color (I guess it wouldn't match the rest of the houses - by the way this strikes me as very compulsive, someone is not getting enough love and subconsciously feels he/she has to make up for the emptiness inside by having everything in order on the outside, gee, I just know what's going on, don't I!!). I don't know why this makes the town a 'safe' place to live, but one thing for sure, it is pretty boring and scary and the perfect backdrop for a show like 'Eerie Indiana' where people sleep in giant Tupperware. It is mapped out so that there will never be a surprise around the corner, and there

will always be a shopping 'centre' at every other intersection (of course there's a designer Tupperware 'centre'!). Ok, I'll stop now, I'm feeling a bit too cynical. I mean c'mon, people gotta live in houses... (but their style is still pretty loopy if you ask me) Lets try something new here.

That this town is blessed with such an awesome radio station, AND an escape from histamine torture is beyond me.

Davis was built by a bunch of geniuses. My beef with Davis (or one of the many varieties of beefs) is that it's located in a valley, a dry, dust trap. So yeah in the Spring Time all the thick stuff in the air that blows over our state finds its home in this friendly fissure we call the Sac. Valley. Now back to the geniuses. Certified (self proclaimed). They plant trees, many trees, fruiting exploding seeding fluffing trees IN the valley. Suicide. Just gas us while we are unsuspecting and helpless. Cruelty, lunacy. This Spring time in Davis phenomenon renders a third of this towns population useless and miserable. Who are the sadistic freaks who are behind this?? I want to know who Ok'ed the "Blackwood-spore-bomb" and the "Northern fine-powder-asphyxia Sugar Maple". The innocent looking "Western scratch-at-your-eyeballs-till-they-

are-a-red-pulpy-mass Fir". Maybe all these problems can be traced to the high mineral percentage in the tap-water (there's got to be a reason for the health problems plaguing my roommate's goldfish. 'Carol' has been swimming upside down on the top of his/her bowl for months and his/her fins are slowly disintegrating from lack of proper use, but for some reason 'Carol' refuses to give in... what a sucker for life) oh well, the water is good enough for me! Anyway, back to the toxic allergen issue: I discovered a cure this last spring. The basement of free-born serves as a perfect shelter from the delightful(deadly) spring air. KDVS is completely cut off. I don't know what the oxygen percentage is down here, but I do know that the steady stream of recycled stale air provided many hours of relief for me. It's like the symptoms just disappeared. And now, in more ways than one, KDVS holds the answers. Saving us from commercial popular mainstream AND spring time too!!

This article has no direction, and neither does my show! But It's still pretty fun.
Listen to "Genetic-Synthetic", Fridays from 2:30pm - 4:30pm

The Dr. and His Girl Get Hitched! by Dr. Xeno

Well, I've made a few changes in my life since last writing to all of you kidz out there. I graduated from Davis, finished my first research project in genetics, moved to Walnut Creek, Started a new job at a biotech firm in the Bay and got married to the most incredible person that I have ever met, QueenB13 aka Elizabeth Anne Fontaine. Understandably, you might be wondering if the show, TeK-IndUced EuPHoria will still go on. Well, it looks like it will, but that I'll be alternating from now on. We'll still have those killer guests, however, have no fear. But, my mind really isn't on the show right now, it's more on all that's been happening. So, I'm going to spread the story of how the QueenB13 and myself, met:

It was July 12, 1997. I was living on Castro with my uncle in a dope Victorian that the fog rolled into every afternoon through my window while the sun was setting. I was working as an intern in the Mechanical Engineering division of Lawrence Berkeley National Lab for the High Energy Physics division. I was deep into the scene and my buddy Luke and I decided to hit up a party for the night. The problem was, nothing really looked that great. So we decided on Infectious Grooves/Ghosttribe, and headed out to the then newish, 2nd n Jackson. Beth had just graduated from high school. She and her pal Shellie were completely cracked out from a house party the night before, but wanted to continue the weekend in a fine fashion...it was only Saturday night, after all. They chose the same party.

Luke and I arrived to find a whole lot of mean looking ppl out in front. We then walked back to my truck to discuss things. The party was also supposed to be 15, but it was 20 instead...it was the beginning of the 20 party era. Since this thought was all we were worth we walked going to, back and side, a bit. Luke was a bit of a dancer, so I watched him dance around much by didn't have lot of the Bay at A f t e r hour or so dancing next to two girls...one of which was completely transfixing my gaze, each time I let it fall upon her. Beth and Shellie arrived, shrugged at the ppl and price and headed inside, as well. Charlotte the Baroness was dropping beatz, so they started kicking it right away. After a bit, a guy showed up and started dancing with them, somewhat like a dork, but Beth was pretty interested, regardless. Shellie just kept watch-



ing the glances exchange between the two. At about 11:30pm, the guy asked if they wanted to go get some water and they headed to the chill area. After getting the water, they all introduced themselves and started chatting about what they're lives were like. I was trying so hard to not flirt with Beth so that Shellie would not feel ignored, that they almost thought that I was interested in Shellie, rather than Beth. After chatting a bit, Beth found Ward interesting enough to exclaim "Can I marry you?!" Rather prophetic, don't you think? :-). At the end of the party, they exchanged emails and numbers, while I was so worried about not seeing her again, I gave her four phone numbers, two addresses and two email addresses and promised to write her before she got back from working that day. Unfortunately, I couldn't read her writing!!! I finally called at about 5pm and discovered that she was having the same problem...hmmm, don't write with black ink under a blacklight, even if you are both sober! Anyhow, we talked for about three hours, and the rest is, well, TeK-IndUced History! :-)

Ward Kadel
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TeK-IndUced EuPHoria
Monday nights 10pm-Midnite

'Fair' HOUSING OR SEETHING PITS of HUMAN MISERY?

The opinions expressed within this article are not necessarily those of UCD, the ASUCD, the ASPCA, or KDVS, but are those of Donkey Flybye and every other person who thinks like him. In other words, intelligent, fair minded people.

The odds are good that whoever is reading this is either in, or has attended college. While everyone's experience of higher education is, of course, unique, some things are consistent. Unless you are wealthy, or go to a university in your home town, you must find a place to sleep. Life in most college towns, at least those built around the campus, have some things in common. The things in this article could happen in most of them, but this, my friends, is about life in Davis.

I work a service job that puts me in a position to speak with a great many people from our 'fair' city, the rich and the poor alike, and, this being Davis, a lot of students. It is not unusual for me to spend a couple of hours with them, and much of what I have heard echoes something I, as a renter, already know. Renting in a college town sucks ass. Ever wonder what goes on behind those well manicured lawns?

I first came here some years ago to escape a miserable Hellhole known as Orangevale, or, as I like to think of it, Hee Haw made flesh. When I first got here, I viewed this town as a bastion of libertarian thinking, a quaint hamlet in the midst of one of the worst areas in the nation. Personal experience has forced me to remove my rose colored glasses. Facts are facts, and the truth is that in this town, money talks. The landlords rule this place. A large part of the population lives in service to a few old families that own a good percentage of the housing here. Who are these people? You see their names on street signs as you try in vain to seek out unknown addresses in the dark nights of Davis, delivering their pizzas to million dollar homes in El Macero for a thirty five cent tip. They are the ones that run into you with their Volvos while you are walking in a parking lot, then yell at you to get out of their way. They are the ones that cut you off in line at one of the over priced stores, pushing a cartfull of groceries, eager to checkout with their screaming brats and expensive wine. It matters little if all you have is a sixer of beer, they can feel their Prozac wearing off, damnit!

Well here goes. In Davis, we have the lowest vacancy rate in the country, far less than one percent. This means the landlords can pretty much do, and charge, wherever they see fit. Yeah,

there are laws and codes, but people from the Yolo County Health and Building Departments have told me personally that they are difficult to enforce. Landlords sometimes take advantage of the fact that it is too expensive to hire a lawyer to take advantage of the students who pay them rent, sometimes keeping unfair amounts of deposits paid to them in good faith. Their reasoning? These are 'just students' and are transient anyway. They won't effect the thing that a landlord cares about even more than money, their standing in the community.

The first apartment I lived in in Davis was overrun with mold. I had a bee hive in my wall that the unlicensed exterminator hired by my landlord told me weighed around a hundred and fifty pounds. When I complained about the mold to the

heath department, my landlord gave me a forty eight hour notice to perform covenant or quit, claiming I had mold because I wouldn't leave my windows open. Of course, it was December, and my screens didn't fit, so bees came in when I opened the windows, but that made no difference. It took months to get the bees killed off. I had asked

for them to be relocated because they were native bees, but it was cheaper to poison them. I

tried to leave, but my landlord told me she would sue if I left before my 'standard Davis lease' expired. A year of my life that aged me ten. At any rate, when my lease was up I moved. I spoke with a student a couple of days ago who told me that she had the same thing happen to her, but it was with wasps. The landlord never did do anything about it, so she moved. Her landlord kept her deposit. A great many rentals in Davis are infested, either with ants or the traditional Davis cockroach. Or with spiders. Sound familiar?

My next place was a thousand dollars a month. It needed work, but the landlord wanted me to move in before the work was done, so that he would get a months worth of rent for a house with no toilet. The neighbor has kids that wail all day and big ass howling mutts, but when I asked her landlord to talk with her after my complaining to her did nothing, he told me he wouldn't do anything. Why? The law won't force him too. All this. Screaming children and barking dogs. Houses that look good from the street but are rotting inside. High rents and no respect. Elections held when the University is at low attendance to stack the votes, so local people make the rules when half the people here are students. I could go on and on...What to do?

Try not to reproduce!

the state of the nation

By: /-g

I have been asked to rant away about suburbia. But I have no idea what suburbia is.

Then I got to thinking that I am not sure what suburbia is because I am neck deep in it here in Davis. Now that I have written this last sentence I am not sure again because places like Natomas or Santa Rosa seem to better fit the preconceived notion of suburbia that I have.

Now some of you are thinking:

"Sweet Jesus this guy is a retard, of course Davis is suburbia, I mean there are like only 3 bars around here and when was the last damn time we had a good band like Limp Bizkit come to town?"

My reply is:

"You are a wanker."

Limp whatever is not a good band. Offended? Lick me. But you might have a point. Walking around our sleepy community I am seeing more and more track housing and Parisian style ghetto apartments spawn overnight. This is a dreadful sign of suburbia just like the Gap, having our own micro brewery in town (though you'll find me there most Wednesday for their \$1 pints), and of course the ubiquitous Borders. On the other hand Wal-Mart hasn't managed to weasel its way here yet and this is a most excellent thing.

Still the trend is, for all of its old charms and idiosyncratic ways, Davis is moving to-

wards becoming a blasted

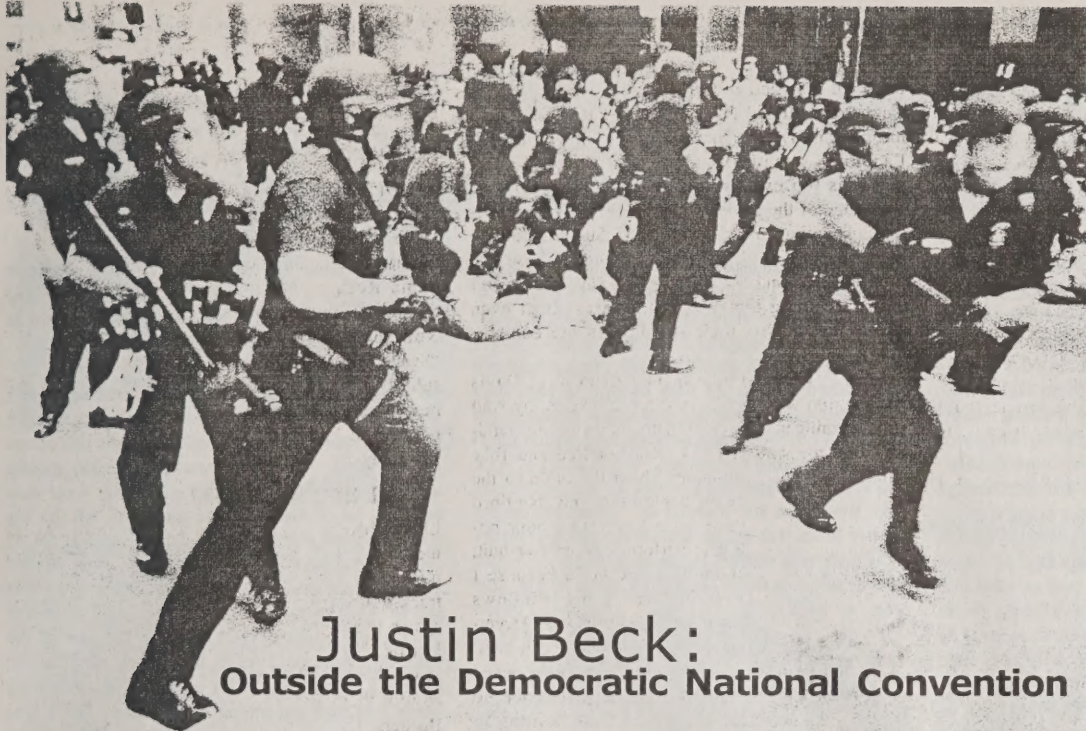
wasteland, though upper crust. It is happening to Haight Street in San Francisco. It has changed from a hotbed of liberalism and free-form drug augmented expressionism to a retail outlet for commercialized counter culture topped with pear chutney and your choice of leek soup or a salad with the house vinaigrette, and somehow still manages to be pretty fun. Though we can't hope for the same in Davis, we didn't start from a spot as nearly as interesting as Haight Street in the 60's. The question is how do we stop the Wal-Marts and strip malls from invading our precious community? Fortunately I have two answers:

- 1) Send me money.
- 2) Listen to This Week in Science and learn all about colonizing Mars. Screw fighting suburban decay and just leave the planet.



This week in science
alt. Tuesday 8:30-9:30am

Some Things a Gorilla Can Do
Friday 9:30-Noon



D N C

Justin Beck: Outside the Democratic National Convention

Last August, between ten and twenty thousand activists gathered in Los Angeles to protest the American political system and the policies of the U.S. government. While a multi-million dollar gala took place within the walls of the Staples convention hall, thousands marched and rallied outside each day, addressing a variety of issues ignored by the party of Democrats.

Media coverage varied in depth and accuracy, oftentimes supporting inaccurate myths about the week's proceedings. Since I attended many of the protest events, I feel somewhat obligated to present my side of the story, which is but one of many personal accounts of what took place.

Myth: The protesters failed to promote a unified message.

Reality: The obvious message behind the protests, though lost on many reporters, was the hatred of the policies of the Democratic (and Republican) parties and the demand for democratic reform in American politics. The specific problems addressed by the demonstrators are indeed diverse, but are problems for which the political establishment, including both the Democratic administration and Republican congress, bears a certain amount of responsibility. They include the overwhelming influence of corporate money in politics, the continued U.S. policy of executing prisoners (most recently, on September 13 in Missouri), police corruption and brutality, the ongoing economic and military war against Iraq, treatment of immigrants and exploitation of garment workers, and the attack on

democratic rights by international trade organizations such as the WTO.

That there was a variety of different causes supported during the rallies and marches does not preclude a unified opposition movement; indeed, it is very likely that most of the protesters agreed on most if not all of these issues. Thus, one saw unity on not one, but many, different political positions, which is something I did not observe at either the 1996 Democratic or Republican convention protests (which also drew far fewer protesters).

Myth: The Los Angeles Police Department acted responsibly towards a group of violent rabble-rousers.

Reality: The actions of the LAPD were characterized by undeniable aggressiveness and hostility towards the demonstrators. Never, at any time, did I feel protected by the police. At all times I felt that the police were about to attack, which in fact they did on a number of occasions.

On Monday morning (Aug. 14, the first day of the convention), during a protest march concerning Vice President Gore's ties to Occidental Petroleum, police officers charged and attacked demonstrators without provocation. At least one protester was arrested, among the first in about 200 arrested during the week.

On Monday night the LAPD, with pepper spray and rubber bullets, forcefully dispersed a gathering of 10,000 protesters outside the Staples center.

Police officers at all times during the week's protests stood in attack position, with batons and rubber bullet rifles drawn. Fittingly, as many as 1,000 of them surrounded a protest against police brutality which took place outside the Ramparts Division headquarters on Wednesday.

On Thursday night, when between 2,000 and 3,000 demonstrators culminated the week by marching to the jail which housed the protesters who had been arrested earlier, hundreds of police surrounded us, preventing anyone from leaving the area while a police helicopter buzzed overhead. When the marchers were finally allowed to leave, many walked to the nearby Metro rail station to travel home.

As a final act of intimidation, police stationed themselves at various exits (at the Western/Wilshire exit where I got off the train, there were around a dozen motorcycle cops waiting). They even charged at and struck protesters at the 7th Street station.

These are just a few of the many instances of violent acts by the police against peaceful demonstrators. Moreover and much to my disgust, I learned afterwards that undercover police officers routinely infiltrated the demonstrations and spied on the participants.

The primary lessons I learned from the Democratic Convention 2000 were these: 1) A critical opposition movement is growing in America; and 2) When the status quo of politics is peacefully challenged en masse, swift and severe police repression follows.

HOT AS HELL:

By William Jefferson Kable

My story of the 2000 Democratic National Convention

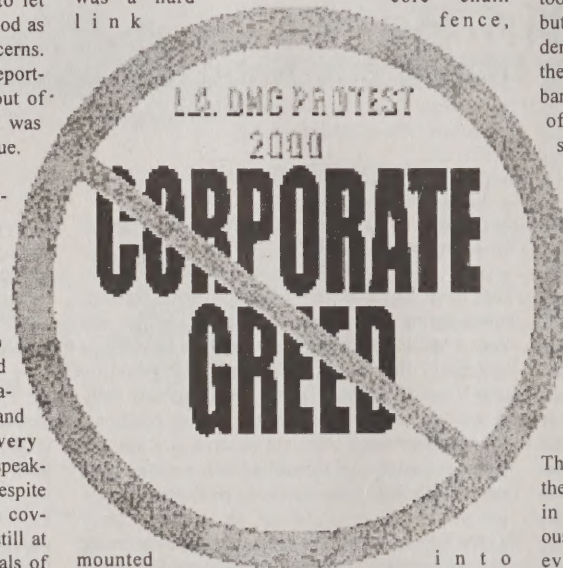
To make a long story short, I ended up with press credentials to the 2000 Democratic Convention in Los Angeles. I was there to help root down some election year coverage for KDVS and other UC Radio stations. The fact that I actually got press credentials to this thing was a near miracle and took some last minute political handwork from KUCR General Manager/U.S. House of representatives candidate/ex Wall of Voodoo member Louis Van Den Berg. This guy has been around and due to his association with some political players, strings were pulled and we got some last minute credentials. This was about 2 months after all hopes were dashed when our application was rejected due to some congressional committee refusing to let college media in the door. Your guess is as good as mine for this one, but they cite security concerns. I cite the higher possibility for college age reporters to ask delegates and speakers questions out of left field and the tendency to dress poorly. I was able to confirm their fears for the second issue.

Modern political conventions have self admittedly turned into giant infomercials for the already previously selected parties candidate, under the guise of a nominating process. It basically gives the party the opportunity to have every media outlet in the world focusing on whatever message they want to get out to boost poll numbers. Imagine what you could accomplish if someone picked up any newspaper and your event was the front page story and turned on any TV at the right time and every major channel was tuned in to your keynote speakers. This was huge for the democrats, and despite complaints that this years conventions were covered less than ever, the media spotlight was still at its brightest. There are also the less seen goals of enormous fundraising events and just an excuse to get together and party. Apparently the democrats like to have fun.

To be honest, I didn't meet many real democrats. I met mostly journalists, activists and workers. The delegates usually only showed up in mass when a Clinton, Gore or Kennedy was speaking. A funny sidenote is that during the daytime convention hours more radical and miscellaneous speakers were put on the podium. During those times the entire arena remained next to barren and only C-Span broadcast. But due to loyalty, the speakers home state section was packed to the brim with every delegate in attendance. It was weird sitting in my journalist nosebleed seats in the Staples Center watching someone talk, a barren arena and a small packed pie wedge section of the delegate floor cheering and waving signs at every inflection that the speaker paused for.

The convention itself took place in Los Angeles' home of the Lakers and squeaky clean modern new

arena, the Staples center. This place was big. Right next door was the Los Angeles convention center where the press was allowed to set up shop. This place was even bigger. The parking lots outside were torn to shreds and filled with press production trailers and busses. If they needed to run some wires across the street they just dug a trench in the asphalt, ran the wires and covered it up with a metal plate. No expense was spared. Within about a block radius of the convention center all the businesses were shut down and boarded up. An enormous perimeter fence was set up around the entire complex with only two entrances to walk in to. I'm not talking about a small chain link fence either, this was a hard core chain link fence,



mounted blocks of concrete the size of freeway dividers. The fence went up about 10 feet high then shot out at a 45 degree angle another 4 feet. They did not want anybody climbing this thing, as if it would be possible, due to the absolutely incredible police presence concentrated downtown. Every member of the LAPD was put on 12 hour shifts for the event and the cops I talked to didn't mind because they were getting overtime for the whole thing. Every freeway entrance corner, building entrance and possible nook or cranny was staffed by a cop. As if that wasn't enough, in the streets near the convention center were packed with riot squads standing in formation, riding bikes, riding horses and tearing around in cars. The activist presence was enormous, so on the outside it was like an occupied warzone in hell (it was hot) until you wandered over to one of the two entrance checkpoints. Once you got inside the gates though, man, talk about mellow. Journalists cops and workers were hanging out in harmony. Millions of dollars worth of broadcast equipment was left completely unguarded. Laptop computers were just left out

sitting on tables. I had this media lounge pass that let me go into a room where they served free food all day and an old toothless guy would pour you as much beer as you could take. It was great.

All in all the convention was indeed a big infomercial. My time consisted of wandering around, going to press conferences, talking on the cell phone and sweating. The place started to get really packed at nights with delegate types and really went nuts during a lot of the big name speakers. All the big speeches were essentially big advertisements for Al Gore. The days of the event were even named after different qualities of Al Gore. Thank god I was too far away to see that kiss. It was kind of cheesy but I guess it was a good move on the part of the democrats because it really saved their candidate in the polls. There was a lot of music like marching bands and stuff happening everywhere. The inside of the convention center was set up like a trade show for the press. Different media outlets set up booths to show off their wares and engage in weird gimmicks. There was even an internal TV talk show type thing being taped that featured WWF's 'The Rock' as one of the speakers. I sat in a huge room a lot of the time with rows upon rows of tables all covered with telephones, big TV's broadcasting C-Span, and a bunch of computers. The 'unassigned' press could do what they wanted with this space, so it was a room filled with newspaper reporters and other minor-leaguers.

The celebrities were around. The first day I was there I ran in to Sam Donaldson and his 'yes-man' in the lobby of the convention center. We seriously couldn't keep this guy off our backs. He was everywhere. Our team probably counted a Donaldson sighting per day. His hair looks even more processed in person. Ted Koppel was around. We ran in to Bill Mahr from Politically Incorrect. Johnny Rotten and Jello Biafra were wandering. One of the weirder run-ins happened on the night that the Rage Against the Machine rally (not good) turned into a police mess. There were a lot of speakers and bands in the protest area on the night of the Clinton speech. As the night bore on, some anarchy kids got impatient and started throwing things at the cops. These 'things' consisted of cement blocks, ripped out street signs, bags of urine and bags of acid. Naturally, cops being cops, the riot force decided to take it out on everyone in the protest area. Everyone was basically removed from the downtown area within 15 minutes, like a plunger flushing waste down a clogged toilet. The preferred tools of removal for this particular task were rubber bullets, concussion (?) bombs and batons. Everyone was basically chased down exiting streets by cops running behind them and firing weapons. Aside from the anarchist problem I think that the cops wanted all of the protesters out of the area before



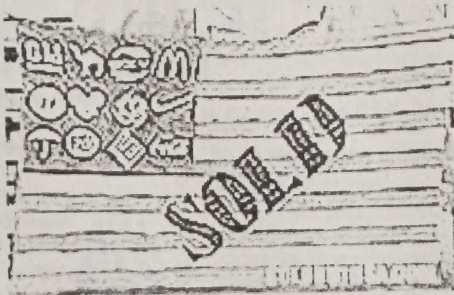
the delegates exited. High class political schmoe and riled up smelly people don't really mix well. I missed the action and was inside at the time watching Clintons speech on a TV. I got bored at some point and decided to re-align myself with the happenings of the day. At that point I found out that major shit was going down outside. I met up with the people in my team and decided to leave and check out what was happening. As we exited the secure area with all the suit wearing movers and groovers it was like entering a dream world. It was dark, cops were everywhere, you could hear sirens in the distance, riot cops were running around in formation, helicopters were hovering above, the protest area was totally trashed, the police presence was unbelievable. At this point they had already chased off the protesters and were there to keep our kind safe. How sweet. It was very empty except for exited delegates and the press. I noticed a black SUV stopped in the middle of one of the adjacent roads with a half circle crowd of reporters and photographers around it. You always know something is up when you see one of these crowds. Curious, I walked over, waded through the crowd and up popped... Jesse Jackson. Wow. He was just kind of hanging out in an SUV, in the middle of a street where 30 minutes ago people were being chased and beaten by the cops. He just kind of sat there for a while talking, and looking exactly like Jesse Jackson would.. Very serious (on a side note though, a few reputable sources told me that Jesse loves the ladies and is a "Playa playa". I honestly would have never guessed judging how involved he acts).

I had two related Clinton sightings and learned a lot about the secret service acts when Clinton/Gore are in the area. Both run-ins were basically by mistake and timing. I was leaving the convention center, about to walk down an outside staircase and cross a road. Curiously there were motorcycle cops and cars side by side lining the entire road. The cops

standing at the top of the staircase said that I couldn't go down for ten minutes. Right then a lightbulb appeared over my head and I figured that hey... there is tight as hell security on an already secured road and the president is speaking tonight, golly I think I know who's going to be driving by.

Sure enough, helicopters with machine guns started filling the sky and along comes the presidential motorcade. It consisted of, a big menacing black SUV, two presidential limousines, another black SUV then a combination of about 30 vans, SUV's and police motorcycles following it. The front of the motorcade pulled into a gate by the edge of the Staples center and disappeared into an underground parking garage below the arena. All the following vehicles stopped in the road and tons of secret service types and important looking well dressed people got out.

I can only guess what kind of connections or money it takes to get to hang out in the presidential motorcade. I got a great view, and what surprised me was that the middle windows of both limos were open and there was somebody with gray hair sitting in clear view in one of them. It seemed obvious that there was a 'fake Bill' acting as a dummy and what car he was actually in was anybody's guess. If anyone had beef with the president I guess that they could take a shot at the poor guy with the wig on and Billy would be just fine.



off. Someone with me told me that they spotted 'fake Hillary' in one of the cars. Them tricky secret service.

Sure enough, the secret service guys are something else. Whoever made the X-Files did their homework because the make of their suits and everything was exactly like the government guys in the TV show. A couple things scared me about these guys. First of all, the weird curly clear earpiece should give anyone the jitters. Also even if they were balding and kind of geeky looking, they still seemed big, tough and sporting sunglasses. I kept

thinking back to that video that showed the assassination attempt on Reagan. You saw the Gipper walking casually through a crowd to his car with some of his unarmed looking secret service buddies. Then comes a bunch of gunshots. The cameraman got confused for a second, but quickly afterwards he regained focus and you see one of the previously mellow bodyguards with an enormous machine gun in his hand taking off in to the crowd after the would-be assassin. That gun had to have come from somewhere, and that's what scared me about the secret service.

One of the most amazing stories I heard was watching a KPFA hip-hop DJ talk at the shadow convention. He told a story that really was indicative of what was going on. Apparently he was inside the real convention on the night Clinton was speaking

and the cop stuff was going down at the Rage Against the Machine concert outside. As the outside cops were clearing everyone out of the protest area, the interior cops were keeping all the snobs and delegates inside until everything cooled off (while telling



everyone that there were 30,000 anarchists on the outside trying to burn down the Staples center). A lot of these well dressed people started to get really irritated that they couldn't leave and started yelling. The DJ witnessed a middle age lady walk up to a cop and start screaming obscenities and insults in his face about the fact that they were kept in. The cop responded to her in a polite manner telling her that the situation would be remedied soon and apologized for the inconvenience. Could you imagine how quickly your ass would get thrown in jail if you did that to some cop in the street? The DJ made the comment that he should have used that opportunity to cuss out a cop, because he would never have another chance to do it. This totally represented the bizarre class issues that existed.

I know that I am only talking about one side of what went on during those days in LA, so to become more informed please read Justin Becks feature in this mag that goes more in-depth about the activism and cop hiccups that went on. Now put on your election season hats and get ready to party.

**Mr. Turntable-Head
is watching you**

LOÖQ BEHIND THE MUSIC OF JONDI & SPESH

WWW.LOÖQ.COM

BY JACKIE

This summer I decided that I was going to find myself an internship at one of San Francisco's many fine independent electronic labels. It so happened that I couldn't of chosen a better one because I ended up working for two of San Francisco's most talented producers, and just all-around awesome guys, Jondi and Spesh of Loöq Records. It didn't take long for me to realize what a small world we live in when I discovered that Jondi also used to be a KDVS DJ! Anyways, to make a long intro short, I decided to throw a couple questions out to the boys behind the tunes. Here's what they had to say:

Jackie: Jondi, how were you initially introduced to KDVS?

Jondi: When I first learned that students could have their own shows ... it just blew my mind-why would anybody NOT want to do that? Then I learned your first show started at 3-6am and you had to do a bunch of shitty volunteer work just to get started. At the time they counted journalism as volunteer work (which made no sense to me, but I guess not enough people wanted to do it and it sounded better than sorting misfiled records anyway), so I spent my first few months at KDVS going to strange events with a tape recorder and then editing 1/4th inch tape on the reel to reel. God that was a pain in the ass. A totally useless skill that I have never used since. Anyway, I finally got my first show, and I was really nervous but being really sleepy for most of the show helped, I must have sounded chemically sedated for the first quarter until

I got used to being awake at that hour. The audience at that hour is really weird, lots of speed freaks and security guards and of course cramming students around finals time.

J: What kind of music did you air? Any interesting stories from doing your show?

JD: I played whatever I could get my hands on that had a drum machine in it. I started out with a fair amount of hip hop and industrial, stuff like Public

Enemy and Paris and Skinny Puppy plus some weird shit like MC 900 ft Jesus and Thrill Kill Kult. Eventually I ended up moving towards Belgian techno, NY & Chicago house, and finally UK rave music as I discovered the records. I wrote to a lot of domestic labels and they were incredibly cool about sending stuff to the station - really seminal labels like Clubhouse and Fourth Floor in NY and some Chicago labels too.

The problem was that the music director at the time was a total alt rock fascist and thought all house music was crap, so the records would come in to the station in response to my pleading letter to the labels and the music director wouldn't add them, so I'd have to search through the "throw-away" section to find the records I requested. Some of those records are still in my personal collection because KDVS never would add them. You have to understand the college radio music environment at the time was basically anti-electronic. If it didn't have guitars and vocals in it it was considered shit. I'm not saying I was a pioneer or anything, there was just a dearth of that type of music at the station so I really had to search

for it. The music director would get on my case for playing some of the same songs every week, and admittedly I would play some of the songs too much, but I really liked those songs! I probably played LFO from LFO every single show for at least a year, and the same for a few tracks from KLF's Chill Out album (the ambient one with the sheep on the cover, before they rode the rave wave with 3am Eternal, which I played way too much as well).

Interesting stories? Once that transmitter was malfunctioning, and I managed to crash the station signal for an hour or two. Another time I slept through my 3-6am show and that same music director who tried to throw out my records had to get his ass out of bed and cover for me. Once my girlfriend and I were in a really big fight, and I cried through most of my show while playing really depressing music. Once I took the KDVS mobile dj unit (does that still exist?!) to a home wedding in Vacaville and the father of the bride got drunk, grabbed my mic, and held it up the speaker to cause feedback as his way of getting everybody's attention. I also played rave music on the Quad a couple of times with the mobile dj unit, that was a blast. I had a few guests, including a kid named Josh Davis who I worked with at Steve's pizza. **He had some interesting mix tapes that he'd**

made in his bedroom with a four track. Even then he was going by DJ Shadow, but he couldn't do much mixing

on my show because the station was too cheap to afford a decent pair of 1200's. We had the old low torque rubber band style phonographs back in '91.



Also, really crappy speakers that I was constantly overdriving and once again getting hassled by the director for playing my monitors too loud.

J: How did being a radio DJ influence your future career choices (starting your

own label)?

JD: I got my first keyboard just around the time I started at KDVS. It was a really expensive keyboard, a Roland D-70 (which we still use in the studio today), and my roommates at the Davis Student Co-op thought I had absolutely lost it buying this thing as I had no idea how to play it. Two years later I had my first techno record out (on Megatone in San Francisco), but not until I had thoroughly tortured my roommates with my early experiments in industrial clanging music.

I guess that doesn't answer the question at all. Of course being a radio dj influenced the music I was trying to make. It was the only influence, really, as **I wasn't hearing**

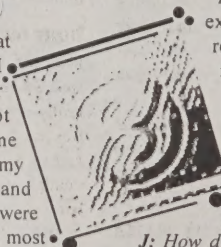
anything I liked on commercial radio, and you couldn't really buy house

music in the stores back then, except for the occasional super cheesy compilation. Speaking of cheesy compilations I have to confess I had a track on Zoo Rave II, anybody remember that one?

In terms of starting a label, my early experiences with major labels made me realize how damn cheesy they were. Being a KDVS dj made me realize the best stuff came from small independent labels (at least for domestic music). So we started our own thing and never looked back. Running your own label is hard at first, but eventually owning your own catalog rights really pays off.

J: How did your musical interests (i.e. the artists you played on your show) come to influence your musical style today?

JD: I'm constantly and continually being influenced by what I hear, but the most influential groups or producers are probably **Psychic TV**, which was REAL trance music, early KLF for their trippy sound design, **Led Zeppelin** which I still listen too for the arrangement, intensity, and production value, **Underworld**, and even **Moby**, who I've been a fan of since Go. I've also listened to **Philip Glass**



a great deal.

J: For both of you: Explain your history with Trip 'n' Spin. How did you come to meet each other?

JD: Spesh and I met at a party at Sam Burton's house (Sam, aka Novabass). Spesh was dj'ing at Release back then. At the time I really knew nothing about dj culture or club culture at the time, I was just making tracks in my home studio. Spesh was part of Trip 'n Spin in kind of label dj role, and wanted to put out his own record but he didn't have much studio experience. So we teamed up and basically cancelled out each other's weak points to the extent that we were able to put out a decent first record (Kali's Dream EP, TS-003). **We had a good vibe in the studio so we kept making records and to our amazement dj's bought and played them.** We had a good underground thing going with Trip 'n Spin for a number of years, and people got to know our polka-dot style.

S: Trip 'n Spin started as a very loose collective in a warehouse I lived in in 90/91. I was spinning records and throwing underground parties for friends on my floor, while Greg Lindberg, my neighbor upstairs, was making his first tracks. Greg released his first record on "Trip 'n Spin" (a name one of us made up) as "Island Universe" and then did one more. I spun the records out at Release (then my residency) and every other party I played at and the music started to have some momentum behind it. Then quite out of the blue, Greg decided to move to Japan. The reality was that Trip 'n Spin would have to be managed by me if it was to continue. To my good fortune, I met Jondi who shared my desire to keep the label going and has been a blessing of a musical partner ever since!

J: How was Loöq Records born? Where did you see it going/where do you want it go?

JD: We got a bit tired of the disorganization at Trip 'n Spin, but we didn't really know how to proceed. **When we met Lasse, he showed us a new vision and we went right along with it.**

Thus the new global sound and look - Loöq Records. We kind of see it as a jump from "the sf sound" to "the global sound."

S: Yep, we founded Loöq Records to push that global sound! The future? We're gonna keep making music that hits that center of the target but pushes one or another boundary at the same time.

J: Would you say you two have a distinguishable

musical style? How would you classify it?

JD: We used to call our style houstonbaltrance or something like that, but right now I'd say we're straight up the middle deep progressive eclectic trance-house with a 2-step bassline influence. But I don't want to pigeon-hole our sound or anything. **S:** It's not trance (trance is a state of mind, not music!). I would call it house, I guess. **It all comes back to house, but we are putting a pretty big spin on it though!**

J: Any advice you'd give to anyone wanting to start their own indie-label (do's and don'ts)?

JD: Ok sure. Have a business plan. Be really organized. Talk to other people in the business to find out what's going on. Keep your day job. Treat people fairly and don't be a flake. Don't let assholes get you down. Make sure the music you release is absolutely fantastic and then you can't really go wrong. Also there's a lot to be said for having a consistent sound and image.

S: I would just add this: send test pressings of your stuff to the best DJs in the world. **Being on**

a famous DJ's chart is the best advertising there is! Oh,

and send a copy to me, while you are at it! **J:** What do you think of "the scene" (rave culture)...both locally and internationally? What changes (good and bad) have

you noticed? Are there areas where you're music has more of a niche (i.e. SF vs. London)?

JD: The SF scene is just ok, except for a few parties which really shine. Aranji is an example of a fantastic, intelligent, sweaty, good vibe

party that always goes off. Our Wednesday happy hour party, **Qoöl (the ORIGINAL happy hour techno party in SF by the way)**, always goes off. Then there's a few quasi-spiritual parties like Sweet!, which are a slightly older crowd but really a great vibe and pounding music. 1015 parties are the biggest but usually just stress me out. I'd rather go to boot camp. We were in London recently and I loved the scene there, people really go for it and know the music, and in general a really friendly vibe in the clubs, not snooty at all, at least where we went.

In SF there are definitely more **dot-commers who party** these days, but that really doesn't mean anything because there are all kinds of dot-commers and some of them are great people and some of them are clueless.

s: We are at a crossroads in America in terms of this music - a similar crossroads that the UK was at a

about 7 years ago. The banned parties, anti-rave laws and anti drug hysteria that we are experiencing here now have all been survived in England and electronic music and UK dance culture is now as big as it has ever been. Electronic/dance music is in fact the most popular form of music across Europe and in many other parts of the world. America is just beginning to deal with it, and I am actually confident that we'll come out on the other side with a scene that is even stronger.

J: What do you think of electronic artist/djs (i.e. Moby, Chemical Brothers, etc.) going mainstream?

Would you guys want to be at that level? Why/why not?

JD: Moby's taken it a bit too far with those Calvin Klein ads ... isn't he making enough money from all those commercials? I heard he licensed EVERY track from his last album. That's impressive. But I'm a huge fan of Moby and the Chemical Brothers because they make absolutely fantastic music, not underground but fairly original and ground breaking in many cases. I'd love to sell as many records as that, but I'm not into doing tons of touring. Who knows, though, I could be persuaded - ha ha! Being underground basically means you aren't selling that many records and that for whatever reasons you haven't broken into the crony circles of distribution and marketing that you need to blow up big. This could be because your music isn't appealing to the mainstream, or also because you don't know how to schmooze with the right people or don't care to. **Being underground proves you keep doing it because you love the music**, because you definitely aren't making that much money! However in the long run the indie artist may laugh last because you own all your own music and can license it up the wazoo if you ever do get over. That's actually started to happen with us and it's not bad at all. So, that's the money side. In terms of fame I have no objections whatsoever.

S: Take me there, I'm ready! **Let me put it this way, I would rather hear a mainstream techno artist's music than some other mainstream artists' music.** Big or small, it's about the music and

it's just plain exciting that electronic music is starting to be adopted in the good ol' US of A. And besides, we need these early mainstream artists to blaze a trail for us in the future!

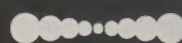
J: Any last words/comments?

JD: I've said way too much already. One last thing though, I like what I'm hearing on KDVS these days.

S: Yes, I would like to have the last word.

Be sure to check out the "Slumber Party" with Jackie & Kassia every other Monday night from 8-10 - where you can hear the latest Jondi & Spesh tunes as well as other fine electronic releases!





By ERICH ZANN

There's so much good stuff coming out these days I can't keep up. These are some reviews I wrote a while ago of some CDs I've listened to far too much. Expect more reviews of great new dark music to pop up at random on the Chthonic web site (<http://www.geocities.com/katheudo/chthonic.html>) as well as a ton of stuff in the winter guide.

For those of you wondering "Where do I find this stuff?" give me a call during the show or drop me an email (zann@dcn.davis.ca.us) and I'll direct you to some fine mail order establishments. I also suggest writing to the labels themselves, and requesting a list of US distributors (if the label is foreign) or for a catalog (most of these labels also run small distribution operations.) Good luck and thanks for listening!

BAD SECTOR

"Dolmen Factory" CD

<http://www.bad-sector.com>

This CD, a reissue of a 1997 cassette release, is so densely packed with atmosphere and mystery that to dissect it and describe what emanates from your speakers on playback would take days. This is superbly complex, dark, meditative, and completely mind-blowing electronic work from Italy, painstakingly created from heavily modified commercial synthesizers and an echocardiogram machine. INCREDIBLE.

(Membrum Debile Propaganda
Lessingstr. 21, D-97990
Weikersheim, Germany;
order@membrumdebile.de)



CAZZODIO

"Ad Negantum Usus Significationes" CD
<http://home.xnet.it/pulsar/index.htm>

This is the second album from this brutal Italian electronics project, whose first album "Il Tempo Della Locusta" blew me away on the first listen and still ranks with my favorite albums of all time. This CD continues in the same vein as the last, with machine-like percussion driving through layers of noise and electronic madness. The pace is always slow and deliberate, never fast or frantic, giving the music a nice sense of power and unstoppable force, a bit like Mental Destruction without all the "melodic" synth work. Occasional vocals are again provided by the frontman of Italian hardcore act Ars Moriendi, which add even more rage to this volatile disc. And with better production and a more varied approach to his style, this CD is a step above even the last CazzoDio album. This is sublime death industrial for noise heads... don't miss it!
(Eibon Records
Via Folli 5,



20134 Milano, Italy

<http://www.thais.it/eibon/>; rberchi@galactica.it)

FIRST LAW

"Violent :: Sedated" CD

<http://www.myway.de/secrellab/fl.html>

11 tracks named after drugs, presumably sedatives and psychoactives. The music on this album follows suit, with long, trippy soundscapes, confined tribal rhythms, and even "chillout" techno-ish beats at times. These are flowing, fluid, and cerebral atmospheres that remind me an awful lot of recent Coil material (minus John Balance's spoken ramblings,) and the forgotten (?) Children of the Apocalypse CD. I have a feeling most of the instruments on this album were played live and heavily processed, or at least sampled and sequenced exceptionally well. Excellent and dreamy stuff from the infallible LOKI Foundation label.

(LOKI

PO 241321

04333 Leipzig, Germany

<http://members.xoom.com/lnade/lokips.htm>; loki-found@t-online.de)

FOLKSTORM

"Information Blitzkreig" CD

<http://listen.to/folkstormen>

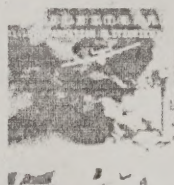
This is the first disc of frenzied power electronics from a member of Swedish group MZ.412. Combining squealing frequencies, pummeling rhythms, odd samples, and the occasional vocal burst, Folkstorm has produced an album of searing madness, with a strange improvised aesthetic that gives it an even more subversive feel. Limited edition of 470 copies.

(Old Europa Café/Rodolfo Protti

V. Le Marconi 38

33170 Pordenone, Italy

<http://come.to/old.europa.cafe/>; oec@iol.it)



GRUNTSPLATTER

"The Death Fires" CD

<http://www.cronicmind.org/Crionic/pages/gruntsplatter.html>

This disc is constantly roaring and rumbling, scraping and echoing back at you like your worst nightmares gone awry. Death-industrial rhythms and insane vocals are buried behind constant fuzz and dark noise, making for a great combination of attention-holding structure, numbing textures, and sonic mayhem. "The Death Fires" continues to improve on the unique sound Gruntsplatter has explored in previous work, but there is an added sense of power coursing through every track that helps the CD stand apart from other efforts.

(Crowd Control Activities

821 White Elm Drive

Loveland, CO 80538



<http://www.ezlink.com/~crowded>)

ILLUSION OF SAFETY/ VOICE OF EYE/LIFE GARDEN

"The Nature of Sand" CD

Two long live recordings, the first between American industrial godfather Illusion of Safety and members of Life Garden, the other IOS and Voice of Eye. This disc is very quiet, very ambient, often lapsing into long dramatic pauses. When the sounds do kick in they are mysterious, ethereal, and intriguing. Textures shift like sand dunes, always with similar contours, but creating a new aural landscape of meditative sound. Live hand percussion flows into the mix of atmospheres during both performances, binding together the mysteries as they unfold. This is live ambience at its finest, not to be missed!

(Manifold Records

PO Box 820266

Memphis, Tenn 38132;

<http://www.manifoldrecords.com>

Manifold@manifoldrecords.com)

LEFTHANDEDDECISION

"Instinct and Emotion" CD

<http://www.troniks.com/lhd>

Good lord. This is by far the best straight-ahead noise release I've heard in a long time.

Those of you familiar with Berkeley's Lefthandeddecision know what he sounds like, but this is by far his most punishing, engaging, and mind-blowing work yet. Oft layered, oft changing noise at its brutal best, the occasional rhythmic blast feeling like a fist in the gut over and over and over (that's a good thing.) "Instinct and Emotion" is ugly and uncompromising, eschewing slick production values, extreme imagery, or "source material" gimmicks for the finer aesthetic of lacerated sonics and demolished landscapes, leaving the subject matter to be pondered by the listener. The disc is LOUD, and it constantly sounds like it's going to burst and be EVEN LOUDER, but it can't, and that just makes it sound angry and MEAN, like a recently caged beast. Essential essential essential, and unfortunately limited to a mere 495 copies.

(Crionic Mind; PMB 105, 4644 Geary Blvd., San Francisco, CA 94118; <http://www.cronicmind.org>; crionic@pacbell.net)



NOVATRON

"New Rising Sun" CD

An incredible new industrial noise project from Anthony DiFranco (of Skullflower, AX, and Ramleh,) and Kevin Laskin. Wonderfully executed



electronic noise, driving rhythms, pounding bass, and dark atmospheres run non-stop through the entire album bringing to life the myths and cult of the black sun. Highly cinematic and composed, this album inspires awe like the finest soundtrack and pulls you into its mysterious world of frequencies and fuzz... it's a monster of an album.

(Cold Spring

8 Wellspring

Bilsworth, Northants, NN7 3EH

England, UK

<http://www.coldspring.co.uk>;

info@coldspring.co.uk)

SKROL

"Hertical Antiphony" CD

Remember when Laibach was good? You know, before the whole Wax Trax, "Opus Dei" thing. Czech band Skrol brings to mind those early 80s masterpieces of industrial neo-classical madness that defined the classic Laibach sound: lots of sampled orchestra, bombastic synth work, and pounding, militaristic rhythms. Skrol uses all electronics, unfortunately, so it sounds a bit too synthetic at times to truly inspire awe, but the majesty and strength of the music shines through at every moment. Female vocals, at the same time ethereal and commanding, shout above the din of battle horns and super-drama. This disc is certainly worth picking up if you're into In Slaughter Natives or the aforementioned early Laibach sound.

(Membrum Debile Propaganda

Lessingstr. 21

D-97990 Weikersheim,

Germany; order@membrumdebile.de)

UMBRA

"Unclean Spirit" CD

<http://www.crioncicmind.org/>

[Crionic/pages/umbra.html](http://www.crioncicmind.org/Crionic/pages/umbra.html)

Collaborative project between Scott Candey of Gruntsplatter and Stephen Petrus of In Death's Throes. This disc is the perfect meshing of the dark rumbling of Gruntsplatter and the liquidous, evil atmospheres of IDT. A fair amount of percussion is featured along with the expected rumbling noise and spooky synthwork: driving, tribal rhythms that creep deep beneath the din of focused darkness that surges and recedes throughout the album. The CD has a varied sound that comes across as sinister without feeling forced. Very, very nice indeed.

(The Rectrix

144 Hillcrest Ave.

Morristown, NJ 07960

<http://www.infernalhorde.com/rectrix>;

rectrix@aol.com)



Catch Eric Zann's
show, Cthonic
Prophecy every
other Friday night
from 8-10pm

Personally I like the idea of the term "asshole" not being so verboten. I look forward to the day when people running for public office will post signs with pictures of their opponents and the word asshole printed under them.

The next morning, hosts, who the day before avoided using the word, were saying "asshole" as much as the late-night hosts. Proving that evolution happens in quick spurts rather than slowly over time.

By late night, the word asshole was being uttered by hosts and callers on the major radio stations, like KGO at the rate of six times a minute.

At the same time as Gore/Liberman plan their assault on free speech, I think the GOP may have inadvertently pushed the envelope on the area of so called vulgar language. In a recent press conference GW Bush was overheard calling a reporter "major asshole" — making great fodder for news talk radio for a couple days I made an observation; The morning of the event, the radio talk show hosts referred to the said word as the "a"-word and in a more medical terms. As the day progressed, the evening programs were sprinkled with the occasional "asshole," usually in the middle of the show.

America Drop the A-Bomb

On September 18th 2000 demolition began on the of the Davis terminal hotel on 2nd & G Street. This was basically a historic brick building from the days of when the railroad was a much bigger part of the town. It was actually one of the more interestingly designed building in Davis as well. The historical value wasn't purely that though, because in the late 80's one of the apartments had been used as a show venue. Acts such as Screaming Trees, The Fluid, Ed Hall, The Mr. T Experience, Osgood Slaughter, Lazy Cowgirls, The Honeymoon Killers and Pussy Galore graced the stage. The building's owner, Lee Chen is planning to put up a modern commercial/residential building that will probably be stuffed full of McDonalds and Nike outlets. He will become much richer than he already is. The trend of destroying useful and historic buildings seems to be getting more popular as the abandoned movie theatre on E street was just razed to turn it into a storefront. Sure it would have been easy to use it as a show venue, but that might have attracted undesirable youth to hang out and smoke. Congratulations to the old rich paranoid exclusionary Davis family establishment, you'll have somewhere new to shop.

FALL 2000 PROGRAM GRID

Live Internet Broadcast - <http://www.kdvs.org>

	MONDAY	TUESDAY	WEDNESDAY
12:00AM	Dac Teleco "Irrelevant Radio Network"	Zima "No Pizza Pushing" NOISE/EXPERIMENTAL	DJ Solid "Rock & Roll Suicide" INDIE/INDUSTRIAL/GOTHIC/NEW WAVE
2:00AM	King Alcohol "The Black Ark" JAZZ	Your Friend Gina "Electricity and Lust" INDIE ROCK/INDIE POP	Mupetblast and Aloof Icon "Dry Hyphen Olympics" ECLECTIC
4:00AM	Acadius Lost "Bat Country" ROCK/INDUSTRIAL/GOTHIC	Rengade "The Metal Hero" METAL	Knuckle Bomb! "Japanese for Everyone (West Coast)" J-POP alt. w/ Miss Priss "Les heures d'amusant" SURF/JAZZ/ROCK/FOREIGN/SWING
6:00AM	Harmandeep Singh "Bhangra Beats (Apna Punjab)" BHANGRA	Jeff Cole "Boom Swager Boom" ROCK/INDIE/PUNK	Bill Wagman "Mr. Wagman's Neighborhood" ECLECTIC
8:30AM	IT'S ABOUT YOU!	MAKING CONTACT ALT. W/ THIS WEEK IN SCIENCE	PROLETARIAN REVOLUTION ALT. W/ FREEDOM OF INFORMATION
9:30AM	Steel Box Fats "Dar He Gots Blues" BLUES/ R & B	Horacio Corro "Subversion Libre-Free Subversion" POLITICAL COMMENTARY/ ROCK IN SPANISH	Sara "The Anti-Genre Show" ECLECTIC
Noon	Janie Venom "Mohawk Fetish" PUNK/HARDCORE	Michael Mercury "The Center of the Universe" ASTROLOGY CALL IN SHOW	Paula "Mind Massage: Meditation Through Music" NEWAGE/INTERNATIONAL/ MODERN COMP
2:30PM	Pablo Ortiz "Tango E Humanities" INTERVIEWS/TANGO MUSIC	Sammy Toyon "CMT Sessions" HIP-HOP	DJ Nyquil & The Skillless Czar "Two Turntables and a Saxophone" HIP-HOP/JAZZ
4:30PM	PACIFICA NEWS	PACIFICA NEWS	PACIFICA NEWS
5:00PM	PRINTED MATTER ON THE AIR ALT. W/ PANIC ATTACK	MEDLINE ALT.W/MILLENNIUMWATCH	DR.ART'S PSYCH NATION ALT. W/ SCIENTIFIC REVELATIONS
6:00PM	Todd Urick "Hometown Atrocities" PUNK/ HARDCORE/ ROCK	KDVS RADIO THEATER with Danae & Justin AGGIE TALK	DJ VSX "Super Mega Industrial Machine 2000" INDUSTRIAL/ELECTRONIC
8:00PM	Jackie & Kassia "The Slumber Party" HIP-HOP/ELECTRONIC/LIVE DJ'S alt w/ Heather - "Happiness is all the Rage" INDIE ROCK/CHILDRENS	Hard Hat Mack - "6581 SID" COMMODORE 64 MUSIC Justin & the Evil Spider "All That" PUNK Scott Soriano - "Yeah, Yeah, Yeah" ROCK/PUNK/R&B	DJ TAO "The Insomniac Jungle Show" DRUM AND BASS/JUNGLE
9:00PM			
10:00PM	dr_XeNo-"TeK-IndUced EuPHoria" LIVE DJ/PA'S alt. w/ Mr. Mick Mucus "Hardcore Party - The Chicken Years" ECLECTIC		Soundwake AKA The Milkcrate Bandit "Hip-Hop Wreck Center" HIP-HOP

REQUEST LINE: (530)754-KDVS

THURSDAY	FRIDAY	SATURDAY	SUNDAY
Jonathan Greathouse "Home Grown House" HOUSE/TECHNO alt.w/ Blackface Nix "Post Black Music" HIP-HOP/ELECTRONIC SOUL/ SYNTHETIC JAZZ	Keith Henderson "Tan Bark Slide/ Ran Jasmine Free" PSYCHEDELIC/FREE JAZZ	MC Smokes and DJ Bacon Bits "Late Night Party Happy Time" METAL/PUNK/HARDCORE	Punk Roge "NEONATE - Newlife" PUNK / HARDCORE / METAL / EMO / CRUST / OI
Dr. Chris & Nate Hate "Radio Rebellion" PUNK	DJ Stridex Pad "I'm Not Attractive" PSYCH/ NOISY ROCK		
Angela and Jaci "Cum on Feel the Noize" PUNK/SKA/ROCK	Robert "Robert=Radio" LOUD NOISES	Metalgina "Devious Metal Show" DEATH METAL	Aaron and Moses "Zeusminusfriend" WHATEVER
Karen "Rock Art" UNDERGROUND ROCK/POP/ EXPERIMENTAL/SPOKEN WORD	Da & Jake "Fruit Covered Nails" INDIE	Martha Noble "Reflections" GOSPEL/ECLECTIC	Aliane Murphy / Bobby Henderson "Songs of Praise Gospel" GOSPEL
COUNTERSPIN LATINO USA	HEALING VOICES	Mario "Blues Thang" BLUES	Bernard Benson "In Focus/ Perspective" TALK SHOW/CHRISTIAN MUSIC
Goldenchild aka the Mad Hatter "8" ECLECTIC	DONKEY FLYBYE "Some Things a Gorilla Can Do" OUTSIDER MUSIC	Robyne Fawx alt. w/ Peter Schiffman "Saturday Morning Folk Show" FOLK	Gary Saylin "The New Island Radio Cafe" alt. w/ Mindy Steur alt. w/ Rich Blackmarr "Rockin' in Rhythm Archives" REGGAE/JAZZ/ SKA/ECLECTIC/HAWAIIAN
Liz "Fun-Time Jamboree" PUNK/INDIE	NOONNEWS Adrienne "House of the Rising Funk" FUNK	Steven A. Scott & Lucero Cabral "Canto Nuevo y Tradicion" LATINO	Damany Fisher and Alex Hein "No Room For Squares" STRAIGHT AHEAD/ LATIN JAZZ
KelleyGroove & Erupt?!	Sondra	Gil Medovoy	Brian Faulkner
"United State" ELECTRONIC/ LIVE MIXING	"Genetic Synthetic" EXPERI-MENTAL FUN	"Crossing Continents" WORLD	"Nothing Exceeds Like Excess" PSYCH/PROG/DRONE/ NOISE/WHATEVER
PACIFICA NEWS	PACIFICA NEWS		
SPEAKING IN TONGUES	COOKINGWITHMADELEINE ALT.W/ELGRITO DEL PUEBLO	El Memo "La Onda Xicana" CHICANO/MEXICAN	J.D. Esq. & Angel Child "Front Porch Blues Show" Acoustic (7-8) and Electric (8-10) BLUES
Sakura POP/POST PUNK/ART ROCK alt. w/ Sean P Syrup "The Room of Consequence" SKIRT	David Ogilvy- "Head Cleaner" ECLECTIC Alt. w/ Big Tex "Swamp Music From the Foggy Bottom" SWAMP NOISE	Brian- "Stabbed in the Heart" NOISY ROCK/ PUNK	
Megan "Chicks & Cars" ROCK 'N' ROLL	The Jestre- "~!@#\$%^&*" NOISE/EXPERIMENTAL alt.w/ Erich Zann - "Cthonic Prophecy" SHOGGOTHS	Tyrant "The Donkey Punchers" HIP-HOP	
KDVS TOP TEN	Rich The Evil One "Industrial Hell with the Evil One" INDUSTRIAL alt w/ Jefferey Fekete - "Today Abberation, Tomorrow's Fashion" ECLECTIC	JOE FRANK	Timothy J. Kicksville "Kicksville 29 B.C." ROCK N' ROLL
LIVE IN STUDIO A			

FALL 2000 SHOW DESCRIPTIONS

MONDAY

Midnight-2:00am
Dac Teleco
Irrelevant Radio
"This quarter Horton hires a ho, the Lorax goes on a murder rampage at his high school, and little Timmy Warner loses his virginity to Minnie Mouse. So don't miss it!"

2:00-4:00am
King Alcohol
The Black Ark
"Free Jazz"

4:00-6:00am
Acadius Lost
Bat Country
"Gothic and beyond! An eclectic mix of auditory darkness spanning rock, industrial, ambient, and so much more..."

6:00-8:30am
Harmandeep Singh
Bhangra Beats (Apna Punjab)
"I will be playing East Indian Bhangra music from Punjab."

8:30-9:30
It's About You!
Hosted by France Senecal
"A positive, challenging, and empowering approach to life and death and everything else. You have the power to inform yourself and change anything you wish to change. Are you who you want to be right now? Callers are encouraged and guests appear occasionally. Poetry, music, and quotes reflect the topic of the day."

9:30-Noon
Steel Box Fats
Dar He Gots Blues
"Swolen joints, catarax, car broke, been fired, wife gone, girlfriend too, the only one who talks to me is the tax man, you know I got the blues."

Noon- 2:30pm
Janie Venom

Mohawk Fetish
"Bands that can barely play their instruments and don't even care. All the anger and raw energy you've come to love. Music that will inspire you to become the person your parents warned you about."

2:30-4:30pm
Pablo Ortiz

Tango E Humanities
"Interviews with campus humanities types- Tango music."

4:30-5:00pm
Pacifica News

5:00-6:00
Printed Matter On The Air
Hosted by Elisabeth Sherwin
"Local writers and authors are interviewed. Past guests have included graduates of UC Davis who have published books (Robert Clark Young, One of the Guys) plus professors who publish general-interest works (Kevin Johnson, "How Did You Get To Be mexican?") and interesting local residents who have published (Stanley Robinson, Peter Beagle, Laura Reese)."

Alt. w/

Panic Attack
Hosted by Jeff Kravitz
"Attorney and guests discuss the things that make people panic: drugs, sex, race, religion, politics, war, death, and more. Panic, don't panic, panic...listen to Panic Attack!"

6:00-8:00pm
Todd Urick
Hometown Atrocities
"Underground rock from '76 to present with an occasional 60's track thrown in. Focus is on current independent rock, rockin' punk, and new releases."

8:00-10:00pm
Heather
Happiness is All the Rage

"Assult me music with Rhythmic fury!"

Alt. w/

Jackie and Kassia
The Slumber Party
"Expect the best in hip-hop, house, trance, drum&bass, lounge, etc. Live mixing by DJ's from the Sac and Bay areas!"

10:00-Midnight
dr_XeNo

TeK-IndUced EuPHoriA
"Live PA's, DJ's, and producers from above and below the stage."

Alt. w/

Mr. Mick Mucus
Hardcore Party/ Chicken Years
"Fast music with real drums."

TUESDAY

Midnight-2:00am
Xima
No Pizza Pushing
"Noise, experimental, pops, and clicks and the occasional 'real song.'"

2:00-4:00am
Your Friend Gina
Electricity and Lust
"Indie fun and smiles galore."

4:00-6:00am
Rengade
The Metal Hero
"I broadcast the songs that listens impress and feel excited."

6:00-8:30am
Jeff Cole
Boom Swagger Boom
"I have impeccable taste in music so I will only play good songs."

8:30-9:30
Making Contact
"Produced by the National Radio Project in Oakland, this international radio program seeks to create connections between people, vital ideas, and important information."

Alt. w/
This Week in Science
Hosted by Greg Yen and Ted Dunning
"Detailing and discussing major issues in the sciences. From solar systems to microcosms, hear both cutting edge and controversial topics brought to an accessible level. Listen and learn about this week in science."

9:30am - Noon
Horacio Corro
Subversion Libre - (Free Subversion)
"Rock Latino (Spanish, Portuguese, Vasio, etc) and political commentary."

Noon-2:00pm
Michael Mercury
Center of the Universe
Astrology Call-in Show

2:30-4:30pm
Sammy Toyon
CMT Sessions
"Strictly the best in real hip-hop and DJ styles/turntablism."

4:30-5:00pm
Pacifica News.

5:00-6:00
Millennium Watch
Hosted by Roseanne Decristoforo
"Public Affairs, alternative medicine."

Alt. w/
MedLine
Hosted by Menalin Ganai & Jane Lee
"A show looking at health concerns of the local community. Listeners are encouraged to call with questions and comments."

6:00-7:00pm
Danae Carvacho & Justin Beck
KDVS Radio Theater
"Original, locally produced, and classic radio plays."

7:00-8:00pm
AGGIE TALK

8:00-9:00pm
Hard Hat Mack
6581 SID
"Music programmed on the Commodore 64 computer."

9:00-11:00pm
Justin and the Evil Spider
All That
"The worst radio program possible. Punk, callers, and more."

11:00-Midnight
Scott Soriano
Yeah Yeah Yeah
"Rare, obscure, and just plain great rock 'n roll, R & B, and assorted noisy stuff."

WEDNESDAY

Midnight-2:00am
DJ Solid
Rock N' Roll Suicide
"Check out tracks from innovators of the modern music scene"

2:00-4:00am
Mupetblast and Aloof Icon
Dry Hyphen Olympics
"Running with a sample of you and your family along with an occasional 'bleep blob.'"

4:00-6:00am
Knuckle Bomb
Japanese for Everyone (West Coast)
"Japanese Pop Music."

Alt. w/
Miss Priss
Les heures d' amusant
"Trip-hop, foreign music, swing, surf, girl-bands.."

6:00-8:30am
Bill Wagman
Mr. Wagman's Neighborhood
"A mix of folk, rock, roots music, and the occasional piece of cheese."

8:30-9:30am
Sayed Sadat
Proletarian Revolution
"This program concentrates on the numerous aspects of society which are ruining

the lives of people in the U.S. and the world. Facts and numbers are provided to support my own personal feelings. Political, social, and economic factors and their role in society are discussed. Current events are analyzed and possible solutions to problems are offered."

Alt. w/

Freedom of Information
Hosted by Aaron King
"Featuring interviews with local and other scientific and political experts on a variety of topics, particularly emphasizing the environment and anti-corporate information."

9:30-12:00pm

Sara Oliver

The Anti-Genre Show
"Eclectic music chosen from a variety of styles."

12:00-2:30pm

Paula

Mind Massage: Meditation Through Music
"My attempt to inject tranquility into my own life and contribute to the serenity of our existence."

2:30-4:30pm

The Skillz Czar and DJ Nyquill

Two Turntables and a Saxophone

"The best in new jazz and hip-hop with an old-school flavor as well."

4:30-5:00pm

Pacifica News

5:00-6:00

Dr. Art's Psych Nation
Hosted by Dr. Art Magana
"Dr. Art addresses how many aspects of our lives, including our politics, our art, our architecture, and our literature as well as our problems, can be considered from a psychological perspective. Listeners hear information about mental health and resources that will enhance their wellness."

Alt. w/

Scientific Revelations
Hosted by Ripan Mahli and Brian Kemp

"Why is science important? Because one can not use what one does not know."

Scientific Revelations explores the relationship between science and society. Through lively discussion with researchers from the UC Davis campus, our show explores a wide variety of fields including anthropology, animal behavior, ecology, engineering, and human genetics. Questions of scientific ethics, and the interplay between science and government are considered."

6:00-8:00pm

DJ VSX

Super Mega Industrial Machine 64

"Industrial. Electronic. Enjoy. Hey, it's not my fault I watched too much Sesame Street as a child."

8:00-10:00pm

DJ Tao

The Insomniac Jungle Show
"Mostly a mix show of Jungle and Drum and Bass,...mostly. A representation of Urban Breakbeat music culture. Featuring live mixing and occasional guest DJ's. Droppin' new releases and classics. Big-ups to all Junglists!"

10:00-Midnight

Soundwave AKA The

Milkcrate Bandit

Hip Hop Wreck Center

"Hip Hop the way it's meant to be heard. Fresh new music, freestyles and new stuff you haven't heard. The most wreck you can catch without an airbag."

-THURSDAY-

Midnight-2am

Jonathan Greathouse

Home Grown House

"Funky, sticky, smelly, fresh

house and techno beats!"

Alt. w/

Blackface Nix
Post Black Music

"You are my token white friend."

2:00am-4:00am

Dr. Chris and Nate Hate Radio Rebellion

"If you don't like it you're a corn meal eating troll. Period."

4:00-6:00am

Angela and Jaci

Cum on Feel the Noize

"From buttrock to punk rock- sail away from the mainstream and swim to the underground tunes of hardcore, punk, and oi."

6-8:30am

Karen

Rock Art

"Selections from my ongoing, neverending, compulsive recording collecting. Unearthing avant-garde treasures, new and old, nice and odd."

8:30-9:00

Counterspin

"A weekly radio show from Fairness and Accuracy in Reporting (FAIR), Counterspin provides a critical examination of the major stories every week and exposes what the mainstream media might have missed in their own coverage. By combining lively discussion and thoughtful critique, Counterspin is unlike any other show on the dial."

9-9:30am

Latino USA

"A production of the Center for Mexican-American Studies at KUT-FM at the University of Texas at Austin, distributed by National Public Radio. The journal of Latino news and culture."

9:30-12:00pm

The goldenchild aka the

MaD HaTTeR

8

"I press buttons and put disks in trays and on platters. You listen."

12:30-2:30pm

Liz

Fun-Time Jamboree

"A good mix of rockin' music, with some sautéed garlic thrown in."

2:30-4:30pm

KellyGroove & Erupt?!

United State

"Live mixes by Northern California's premiere DJ's."

4:30-5:00pm

Pacifica News

5:00-6:00

Speaking In Tongues

Hosted by Richard Estes and Ron Glick

"Featuring interviews with a wide variety of guests, both local and national, discussing labor, environmental, civil rights, and international issues, with an emphasis on underrepresented points of view."

6:00-8:00pm

Sakura

"Music ranging from melo to frantic!"

Alt. w/

Sean P Syrup

The Room of Consequence
"I am Sean P Syrup. I play skirt. If you are in it, then come and, then boogie it upward. In me my career by radio began it has these 3 years and now AT a light by radio the asterisk mega. My exhibition finds at Thursday column of tune of the 6pm to 8pm instead of to come hears."

8:00pm-10:00pm

Megan

Chicks & Cars

"Hormone-riddled adolescents making music about their obsessions in primal fashion, with excursions into their world

after frat parties were abandoned for freakouts, but well before they became mechanics and lawyers."

10:00-11:00pm

KDVS Top Ten

"Based on weekly airplay"

11:00-midnight

Live In Studio A

"Bands playing live on the air"

-FRIDAY-

Midnight-2:00am

Keith Henderson

Tan Bark Slide / Ran

Jasmine Free

"The Tan Bark Slide show features psychedelic and abstract pop and rock, while Ran Jasmine Free features free jazz. Shows alternate every week."

2:00-4:00am

DJ Stridex Pad

I'm Not Attractive
"Every time a friend succeeds, a little piece inside me dies, tune in if you can relate."

4:00- 6:00am

Robert

Robert-Radio

"Loud noises and arterial blood."

6:00-8:30am

Da and Jake

Fruit Covered Nails

"Space patrol, uh....I gotta be brief, I said cheese!...my elastics all stretched out, she's a gas powered witch...over."

8:30-9:30 Healing Voices

Hosted by Samme Samareta

"A call for building tolerance, self reliance, self esteem, nonviolence, and personal healing to co-create a better you and eventually a planetary transformation. We explore community and global issues, spirituality from different disciplines, and alternative kinds of healing the mind, body, and soul."

9:30- Noon
Donkey Flybye
Some Things a Gorilla Can Do
"Outsider music from AMM to Zorn, from pounding drums to people screaming about hating cops to one long note that goes on about 20 minutes. Does anybody really like this stuff?"

Noon- 12:30pm
NEWS

12:30-2:00pm
Adrienne
House of the Rising Funk
"Soul funk, p-funk, and all other adjective prefixed funk. Funk that will make you want to get it on."

2:30-4:30pm
Sondra
Genetic Synthetic
"Distortions of congeniality/vibrant images and surreality/perhaps a mental abnormality. Experimental rock, cuttups, noise, electronics!"

4:30-5:00pm
Pacifica News

5:00-6:00
Cooking with Madeleine
Hosted by Madeleine Kenefick, featuring Ryan Gragano
"All about good food and how to cook it."

6:00-8:00pm
David Ogilvy
Headcleaner
"Sometimes it's just one turntable playing, sometimes it's all three turntables and three CDs playing at once."

Alt. w/

Tavis
Swamp Music on the High Seas
"Ribbit E. Lee and Gumbo the Crab set sail for Noise Island, but Shipwreck the Pirate has other plans for them."

8:00-10:00pm
Erich Zann
Chthonic Isolation
"Power electronics, industrial noise, dark ambient, cinematic isolationism, dark folk both old and new, and all sorts of soul crushing, mind warping, botty shakin' beats."
Alt. w/

The Jestre
~!@#\$\$%^&*
"Siudf mkhg zsef mkl wer rtj okdf. Sdvnj iot dfjn ejjr? Fgsdof."

10:00pm - Midnight
Jeffrey Fekete
Today's Aberration, Tomorrow's Fashion
"Entirely new releases for eclectic tastes in indie, electronic, industrial, punk, etc."

Alt. w/

Rich the Evil One
Industrial Hell with the Evil One
"Industrial, Gothic, Dark Wave - old and new."

-SATURDAY-

12:00-3:00am
MC Smokes and DJ Bacon Bits
Late Night Party Happy Time
"Trance, and lots of it! If not trance, then house. We will keep you dancing till the break o' dawn, got it goin on?"

3:00- 6:00am
Metalgina
Devious Metal Show
"Deathmetal, goremetal, grindmetal, blackmetal."

6:00-7:00am
Martha G. Noble
Reflections
"I share the best Contemporary and Gospel music, along with readings from books, poems, prose, that illustrate that God exists."

7:00-9:00am
Mario
Blues Thang
"Blues old and new."

9:00-Noon
Robyne Fawx alt. with Peter Schiffman
The Saturday Morning Folk Show
"Folk, folk-rock, country, celtic, blues, roots-rock"

Noon-3:00pm
Steven A. Scott/Lucero Cabral
Canto Nuevo Y Tradición
"Latino folkloric, traditional and revolutionary; Afro-Cuban & Latin Jazz"

3:00-6:00pm
Gil Medovoy
Crossing Continents
"India's Far East, Mediterranean, Mid-East (Folk and Classical)"

6:00-8:00pm
El Memo
La Onda Xicana
"We play all the music from the Chicano/Mexican experience with commentary and information on the issues that affect us."

8:00-9:00pm
Brian
Stabbed in the Heart
"A soundtrack to your epic lives."

9:00-11:00pm
Tyrant
Donkey Punchers
"Hip-Hop for the towns with guest DJ's and special guests."

11pm- midnight
Joe Frank

-SUNDAY-

Midnight - 3:00am
Punk Roge
NEONATE-New Life
"I play old school punk rock and hardcore mixing in oi, crust, emo, power violence, and sometimes indie rock. I give tickets to shows and food not bombs info, where the chaos is

free."

3:00-6:00am
Aaron and Moses
Zeusminusfriend
"We play what we want. We play what you want. We play what anybody and everybody wants."

6:00-8:00am
Aliane Murphy and Bobby Henderson
Songs of Praise Gospel Program
"Traditional and Contemporary Gospel"

8:00-10:00am
Bernard Benson
In Focus/Perspective
"In Focus" - a religious talk show whose theme is solving problems of students and the community in light of scripture. "Perspective" - religious plays, skits, and live Christian bands, and music.

10:00-Noon
Gary Saylin
The New Island Radio Café
"Mostly world/eclectic the first hour. Hawaiian music the 2nd hour. Jamaican ska/reggae stressing mostly new releases the last hour. Roots Reggae requests welcome."

Alt. w/

Mindy Steur

Alt. w/

Rich Blackmarr
Rockin' in Rhythm Archives
"Vintage jazz, R & B, Gospel, and Jamaican recordings in historic perspective."

1:00-4:00pm
Damany Fisher & Alex Hein
No Room for Squares
"Jazz and Spoken Word."

4:00-7:00pm
Brian Faulkner
Nothing Exceeds Like excess
"Psych/prog/drone/noise/

whatever, with an occasional emphasis on the underground music scenes of Japan and New Zealand."

7:00-8:00pm
J.D Esquire and Angel Child
The Front Porch Blues Show (Acoustic Version)
"Acoustic, Delta, and early Chicago blues for the downhome blues lover. Tune in to hear the great legends and lesser known artists who formed the roots of indigenous American music. Also featuring contemporary acoustic blues artists."

8:00pm-10:00pm
J.D. Esquire and Angel Child
The Front Porch Blues Show (Electric Version)
"This show is a medley of contemporary blues with a special emphasis on Chicago blues. You'll also hear R&B, big band blues, jazz (the blues side), zydeco, soul, gospel, and blues that aren't easy to classify."

10:00-Midnight
Timothy J. Matranga
Timothy J. Kicksville
"Raw-ass rock n' roll, psychedelia, early R-n-R, 60's garage, old and new, only the best."

INTERVIEW WITH DENKI GROOVE

BY DJ TOASTY

This is a copy of an e-mail interview I did with Denki Groove, Japan's premier techno group. Denki Groove is Takkyu Ishino and Pierre Taki. Enjoy!

--DJ Toasty

1.) On the Denki Groove homepage, the profile mentions that Takkyu Ishino and Pierre Taki used to be in a band called Zinsei. I was wondering what Zinsei was like. Was it similar to Denki Groove in musical style? Were there any other members besides Ishino and Taki?

Takkyu: Yes, we used to do Zinsei when we were at high school.

Taki: so it must have been 15 years ago.

Takkyu: We gathered our friends and formed the band, so there were sometimes like 10 people altogether. Zinsei's music style... ummm I don't know if I can call it a music style, but we used to do very unique and different stuff. Basically we used synthesizers and rhythm machine... very difficult to explain, but some songs were only 30 seconds for example. To people in the US, if we say we were a bit like a band called Residents maybe you can understand what we used to do.

Taki: Though we were not as sophisticated or professional as Residents. Maybe we can say that we were a comic version of Residents.

Takkyu: We painted our face, you know. We used to wear outrageous costumes on stage, so we were embarrassed to be on stage without our make-up. We were shy....

2.) I was first exposed to Denki Groove by the Japan Not for Sale CDs that Sony Japan releases. Has Denki Groove released anything in the US? If not, do they plan to in the future?



Takkyu: No, we have not released anything yet in the US locally. We would like to have an opportunity to go to the US, because we haven't been there much. Through this radio program, it would be good if you could introduce our music to people in the states!

Taki: Yeah, it'd be great if we could release our music and get our fans in the US to listen to our music.

3.) I recently acquired the soundtrack to Katsuhiro Otomo's Memories. I noticed that the last track, "In Yer Memory," was performed by Takkyu Ishino. Have the members of Denki Groove done any other music for anime soundtracks?

Takkyu: For the animation work, this is the only work I've done, but I have worked on the sound track of Ghost in the Shell (playstation game), I was responsible for compiling it and finding artists to be on the soundtrack.

4.) Has Denki Groove worked with any pop artists, i.e. Ayumi Hamasaki, Utada Hikaru, etc.?

Taki: No (laughs)

Takkyu: Actually wait, when we first debuted, we worked with TM Network with Tetsuya Komuro. We did a remix for them. I guess Ayumi Hamasaki, Utada Hikaru or other recent pop artists probably don't even know about us or not interested in us, just like we are not interested in them! (laughs)

5.) In the US, "rave culture" has become very popular. Has rave culture become popular in Japan as well? Also, last year you performed at WIRE99 in Japan. What was it like performing at the first ever in-door arena rave party to take place in Japan? Do you have anything to say about WIRE00?

Takkyu: From quite a while ago, I have been invited to spin at various major raves, festivals or events in Europe, and I have always been thinking that it would be good if we could do the same in Japan. I am very proud to put together WIRE, Japan's first & the biggest indoor dance event. It is simply fascinating to be able to play in front of

thousands of people inside the Arena. We hope to have more people coming to WIRE00 this year.

6.) Last weekend I picked up DJF400, one of Sony Japan's DJ Mix-up CDs. Has Takkyu Ishino done any other "DJ Mix CDs?" How about Pierre Taki?

Taki: No, I haven't done it in the past Takkyu: I've produced and overseen Mix Up Volume series before DJF series. Both are my concept. With Mix Up, we've released the work by myself, Jeff Mills, Fumiya Tanaka, Derrick May, Ken Ishii, 5 titles in total. I was in charge of both DJ mix up series.

7.) Has Denki Groove always been just Takkyu Ishino and Pierre Taki? I heard that Yoshinori Sunahara was

working with them for a while too. Is this true?

Taki: We've had a few members changes up until now. Recently Yoshinori Sunahara (aka Marin) left the group. At first there were 4 members, then 2 left, then one joined, and one left, but both Takkyu and I have always been doing Denki Groove throughout.

8.) Has Denki Groove been influenced by any other bands? If so, who are they?

Takkyu: 80's electronic disco music (YMO, Kraftwerk etc) 80's acid house, German electronic music (60's, 70's 80's, 90's)

Taki: the same as Takkyu, but I also like KLF, acid house music.

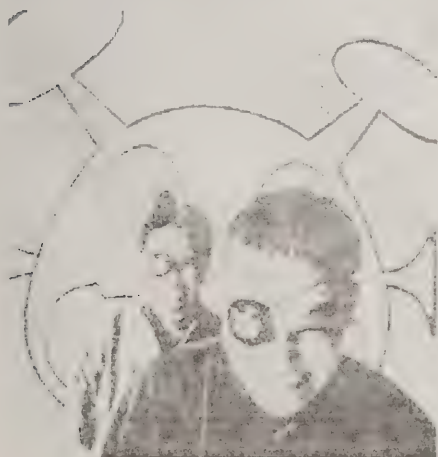
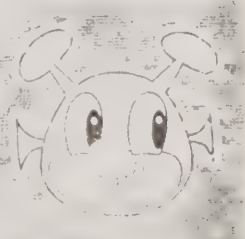
9.) I noticed that in your publicity photos for Voxx and Shangri-La you always have some weird effect in the photo (long necks or the Voxx icon attached to your faces). Is there any special reason for this, or is it just for fun?

Takkyu: As you know, we are very handsome looking people (laughs), so if we expose our beautiful looks too much, then people will not be able to pay attention to our music, so that's why we deliberately make funny faces.

10.) Do you have any words of encouragement for you fans, either in the US or Japan? Any advice for would-be DJs?

Takkyu: To Japanese fans, buy our CDs!!

Taki & Takkyu: To American fans, hope to see you sometime in the very near future. Please invite us to the US!



PUNK ROCK REVIEWS



By Jaci Inama, Angela Depalma

97 A

"It's In our Power"

These guys have been around a long ass time, they just like to keep it quite, probably not, but we have not seen anything from them in a while. This 7" off of American Made Teamwork Records is considerably good. A patriotic intro leads into too short, fast paced, grinding, rhythmic, hardcore. Overall very intense, and high energy with placid lyrics. If you're interested in this, search around for their old stuff, its much better. Sounds much like Intent to Injure.

V / A La Compilation 100% Punk Rock

2 CD set, sold separately

If you could put some of the best punk rock from Europe that was somewhat recently released, these two albums would be it. Tracks on both discs contain such artists as Major Accident, Red London, Red Alert, Outcasts, Shock Troops, Lower Class Brats, BB Docs, Charge 69, and more. Very few, but good Oi tracks, however mostly fine punk rock tunes. As far as I could tell, most of the tracks were either in French or English. Both these sets of CD's off of Combat Rock Records and include a great inside sleeve with detailed information about each band.



The Reclusives

This band from Austin, TX has recently released their self-titled album. The vocals range from a mix of the local Brodys with Anti - Flag (however managing to sway away from the consistent whining of Anti - Flag) and the Dropouts. On this 24 song LP, every song is different, including our favorite, the "UT Fight Song". These guys can be found on Mortville Records.



Reducers SF

"We the People"

This is a 7" off of Pair -o- Docs Records. The main vocals sound similar to the vocals of the US Bombs on "The World". They cover the classic song OLE' nicely, however not as up-beat as other renditions. Very pleasing instrumentals. Slow songs seem to go on forever, however pleasant they may be. These guys are great live, so if you hear of a show, go check them out. This release nevertheless sounds primarily the same as their old material.

Weekend Bowlers

"In Over Our Heads"

Yes, another 7". They are our haven are they not. This is a great pick out of Cyclone Records from 1999. Catchy melodic sounding yet interesting and very similar to early Bruisers in the sense of vocals close to that of Al Barr. Instrumentals are awesome, and the bass is right on. I believe this is the second release by this band, and they are on the right track if the rest of their stuff is this good.



The Forgotten

"Keep the Corpses Quiet"

These San Francisco guys put out yet another great collection of songs accompanied with a very entertaining and colorful pocket sleeve. Upbeat and faster than their last album with terrific guitar intros, these guys sound older and more mature in "Keep the Corpses Quiet". The title song rocks, however all the tracks on this are rad. By far one of the best punk rock bands in California. In memory of Chad Rickley and Ryan Monroe. 15 track LP/CD out of TKO records.

Templars

"Biaus Seignors Freres"

This is a triple split CD / LP with the Templars, East Side Boys, and Sons of Acre. Most of these songs have been released on separate albums, some are new to us all. A mix of similar sounding bands, although unique in their own way. Very clockwork sounding overall. Of course you know anything with the Templars is great. All of the Templars tracks were previously released on the Oi! This is Dynamite compilation. Out on TKO records. (Interesting)

Fairfuck

This 7" is chalk full of thrashing, blowing your brain, catchy, punky, Norwegian hardcore. Minor Threat influenced, but with more guitar creating fascinating instrumentals. Very upbeat, and repetitive. If you like one song, you'll like em' all. Lyrics so - so. Fast aggressive sounds can be up there with the best if they mature lyrically and add more complexity to their songs.

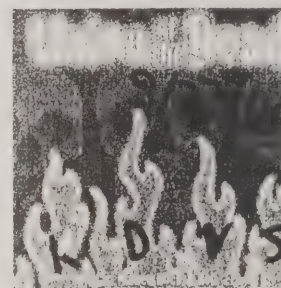
Initial Detonation

Why did we review this? Is the saying you can't judge a book by it's cover true? Well, for three people who aren't fond of much crust punk besides Ulcer and Aus-Rotten, this is not bad. Basically, they are another band wanting to take a stab at the system without actually penetrating the system. A Political crust punk, 4 song 7" on Aesthetic Terrorism Company Records.

Union Of The Dead

"A Girl named Rock n' Roll"

This EP out of Crash and Burn records is a rare demo given to the station directly from the band.



If it were in stores, however I wouldn't know whether to file it under punk or rock. These Chico locals are truley rockin'. They'll be on tour soon, tickets will be cheap so check it out.

Nerve Agents

"Days of the White"


WOW! This is hardcore at its greatest. Awesome bass lines, fast guitars, and plenty of loud, punchy, straight forward vocals. On top of that, you can listen to the entire CD without thinking you just heard the same song 20 times. Unlike some bands that allow their quality to dwindle as their career goes on, these guys only seem to be more original and unexpectedly pretty fuckin' good. If you see this release in stores, grab it. They put on a good show as well, when they play live somewhere, they're definitely worth the drive and money. LP/ CD on I Think records.

PUNK REVIEWS

BY JANIE VENOM

crosstaps


| cloverleaf fandango: a
truck odyssey <CD> |
revenge records

 Punk Trucking! This band appeals to me. It's funny because my dad is a trucker so Whooper, the singer, reminds me of him especially on the song "Truck-Driving Man". At first I wasn't sure if they were legit truck drivers but they use trucker slang referring to cops as "smokeys" (My dad says it's 'cause Highway Patrolmen dress like Smokey the Bear) so I'm sold. This cd is mediocre at times, and even some of the songs are country-ish (Do I dare compare the singing on "Shotgun Wedding" to that of Hank Williams Jr.?) and there is yodeling on track 2. But the cd is worth getting because you'll be hooked on their "we don't give a sh*t" attitude. Don't get me wrong: even you spiky punkers won't be disappointed. These guys are all for scrapin' hippies and yuppies out from under their 18-wheelers. The final goodbye track is the best, because you begin to hear jazz in the background and Whooper says: "Wait a second, I hear jazz! I told you f*ckers, no gol-darned jazz! Ain't no espresso bar! This isn't a coffee shop! I don't want no gol-darned jazz!" 4 out of 5 spansks.

Box 410701/ San Francisco, CA 941410-0701/ www.crosstaps.com

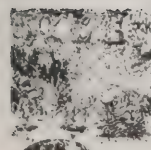
the righteous

|...and the saga begins <CD> |
tko records

 Produced by Carl of The Templars. I guess this falls into the Oi! with Tourette's Genre. Although I could learn to like some of these songs (never mind- that would involve forgetting what "good taste" is), the whole cd is pretty unoriginal, and not the least bit stimulating. And I'm not a pc punk who opposes pickin' on cops, hippies or goths but when these baldies do it they come across as hatemongers. Although they just look like wannabe thugs. Gives punk a bad name. 1 out of 5 spansks (ie: an "F" for "effort").

sockeye

| barf on a globe <CD> |
mortville records / happy
puppy records

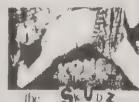
 This is a compilation effort of all the stuff this band has released previously available only on vinyl from 1989-1998. You have to be pretty twisted to enjoy this. Luckily I am. And I like it a lot.

Some examples: "Messiah Sandwich"—the singer finds Jesus in the fridge and makes a manwich. "Pave the Earth" is about turning the Grand Canyon into a giant shopping mall. "Blind"—this song says "I'm gonna move around your furniture and drive you insane". Plus more stuff I won't touch with a ten foot pole—some of these songs might make you laugh and feel bad for doing so at the same time. Loads of profanity. I think only about 4 tracks out of 41 are clean. Find out for yourself, this is great AND rockin'. 4 1/2 out of 5 spansks. (How do you give half a spank?)

Mortville Records: c/o Andy Koetel/
713 Grace St./ Ottumwa, IA 52501
Happy Puppy Records: c/o Patrick
Duplage/ PO Box 684323/ Austin, TX
78768

Skudz

| fuck k.p.d <LP> |
non-fiction records



Uh oh! Time to get down! 'Cause I've got your favorite new punk band right here. From Knoxville TN, comes a band with all the old-school aggression and snottiness you crave. I can't really do these guys justice. They have another LP called "Hate You're Trend" and a 5-song 7" called "Kill Whitey". They sound like The Faction and maybe M.I.A. Point is, these guys kick my ass to pieces. They do a righteous cover of The Dicks' "Dicks Hate the Police" on this album. On the other full-length they get mad props for covering Black Easter's memorable song "What the F*ck" that goes, "Hey mom/ I just quit my job/ I can't find a job/ F*ck you, job/ Hey dad/ I just crashed the car/ I just smashed the car/ I just burned the car/ I can't find the car" (etc, etc- on the Killed by Death #5 compilation) but I digress! This is the ultimate! And, hey. Don't take my word for it—get all 3 releases! Or remain a loser. I know i will. Obtain a copy of each, that is. You don't own a turntable you say? What the hell is wrong with you? (5 out of 5 spansks.)

Ron Mills/ PO Box 1941/ Knoxville,
TN 37901-1941

Janie Venom's
"Mohawk Fetish" airs
every Monday from
Noon to 2:30pm.

HAWAIIAN ROUNDUP

BY GARY SAYLOR



Led Kaapana
"Black Sand"
Dancing Cat Records



Following his incredible duet recording with ace instrumentalist, Bob Brozman, slack key guitar master Led Kaapana has just released his first solo studio release for the great Hawaiian record label, Dancing Cat. Album highlights include "Kanaka Waiwai/O Maria" which features a solo kanoharp of all things and the title track along with 11 other solid tunes.



Various Artists
"Island Roots"
Quiet Storm Records



A fun, diverse compilation of contemporary island sounds, whether it be the solo folk guitar vocal ("Island Style") by John Cruz (now the latest member of the supergroup, Pure Heart) or the upbeat danceable "Come A'Ma Crab" by Pomai and Locka. Other artists include late Israel Kamakawiwo'ole, the female trio Minoaka who did their take on Myriam Mav-eba's "Pata Pata" along with 14 other artists.

Various Artists
"The Rough Guide to the Music
of Hawaii"
World Music Network



For those who desire a more thorough compilation that spans several decades, this excellent compilation also includes a thick booklet chuck full of information about the 21 crucial artists featured. They are all here, from the soaring falsetto of Genoa Keawe's "Alike" to the slack key virtuosity of Leonard Kwan and Gabby Pahinui, not to mention pioneering artists live Sol Hoopii and Kalama's Quartet. This compilation is a must!



Maunaloa
"Maunaloa"
Koa Records

This record deserves the Hoku Award (Hawaii's equivalent of the Grammy) for best group and record of this year. This lovely album is roots and traditional "Real" Hawaiian acoustic stuff. On every track, from the killer instrumental, "Slack Key Hula," to the title track, one will hear eleven tunes that do Hawaiian music justice. Highly recommended.

K. HAINO • J.F. PAUVROS

keiji haino/j.f. pauvros "y" cd shamballa records

I took a look at the unofficial Haino website not too long ago and found that there are 96 listings in the discography section. Collecting records with this man on them could be a full-time job! Haino collaborates with lots of folks, and the "one-off" collaboration records that I

have heard been a mixed bag, ranging from seriously flawed (the Purple Trap cd on Tzadik really springs to mind—Bill Laswell's bass playing is REALLY, REALLY wrong on there) to absolutely stunning, and some of these have also really displayed facets of Haino's musical character that his solo and Fushitsusha releases have not. The ones that I have heard that fit into this category include the collaborations with Peter Brotzmann and Loren Mazzacane-Conners. I wouldn't put this one in that category, but it is nonetheless a great release. I haven't heard any of Pauvros's previous recordings, but apparently he has been playing since the 1970's and has worked mostly in free improvisational settings. Pauvros and Haino both play guitar, Haino also contributes vocals to some tracks, and there is some really excellent percussion as well, possibly from a person named F. Causse (it's not really clear from the packaging). They attain some real peaks on here, reminiscent of Fushitsusha, but Pauvros has a much different guitar sound, and together they really push things in a more overtly rock direction. If you a Haino fan or are into challenging music this one is really worth a listen.

chie mukai

"three pieces" lp siwa records

Second solo album from the leader of Japan's Che Shizu. She mixes voice and percussion with the kokyu, which I gather is some type of Japanese stringed instrument (it sounds a bit like a violin). The sound is somewhat atonal but not screechy, and even though this is pretty mellow on the whole it is also kind of a "difficult listen". I like it; I like it quite a bit.



acid mother's temple "live at occident" 2x lp detector

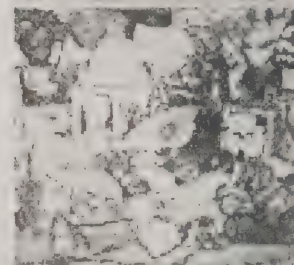
Had pretty high expectations for this, a collection of recordings from the bands 1999 tour, but sadly it comes up short. Oh, it sounds

like the band was probably ripping the stages to shreds, but unfortunately the soundman's dog must have swallowed the cheap tape recorder which was being used to record these tracks, because the sound quality is really miserable. Apparently at least some of material was recorded at their show in at Bottom of the Hill in S.F., but I swear that that show was much better than anything that I can hear on this record. They are an awesome band, and their studio albums (especially the first two, on PSF records) are among the pinnacles of the current Japanese psych scene, but this record falls into the "for completists only" pile.

sun city girls

"carnival folklore resurrection 1: cameo demons and their manifestations" cd, "carnival folklore resurrection 2: dreamy draw" cd abduction records

After a relatively slow release schedule, one of American's quintessential outsider bands is back in full swing with the Carnival Folklore Resurrection series on their own Abduction label. They seem to be putting out about an album every six weeks for this series, and with the substantial backlog of material that they apparently have built up over the years who knows how long they might keep this up? Both of these albums lean more towards the jamming/jazzy/tribal/improv side of the band rather than the more overtly song oriented—closer to Bright Beginnings, Dark Surroundings or Live From Planet Boomerang than Torch of the Mystics, let's say. On several songs on each of these, Richard Bishop ditches the guitar for a piano, and some of these tracks could easily fit into an adventurous jazz radio show without anyone being the wiser. Other songs are more along the lines of what a SCG fan might expect—scrapey guitar/bass/drums flail with twisted lyrical observations, chants, grunts, whistling, and a healthy disregard for all things normal. The title track from "Dreamy Draw" probably deserves special mention—it sounds like the band broke into the Harry Partch museum and went nuts on the instruments for a good 20 minutes. Overall, both of these cds are really high in the quality/garbage ratio, which has often been a problem with guys, who often seem to be wretched self-editors (if you ever come across a copy of their Midnight Cowboys from Ipanema album, even if it is in a used bin for 99 cents, DON'T BUY IT. No, really, it's THAT bad). If you haven't heard 'em yet, then the albums that I mentioned earlier are probably better places to start, but if you have, and you are wondering if you should throw down for these new ones, then I would have to say go for it. Volume 3 is out already, and by the time you actually read this, there will probably be a few more.



taj mahal travellers

"live stockholm july, 1971" drone syndicate

Subtitled simply "a live group improvisation" on the inside cd sleeve (talk about understatement!), this lovely release is a single two-hour performance spread out over two cds. This material is previously unreleased, but is in a similar vein to their Live 1974 album, which was reissued by the P-Vine label last year, and both are stunning examples of modern space/drone improvisation that easily blows away every like-minded contemporary group that I can think to compare them with. Everyone that I have played these records for has been pretty well bowled over, and I get calls asking about them very time I play them on my radio show (which is not a common thing at all, in fact it has never really happened with any other group that I have played!). In short this stuff is about as essential as any records can be.

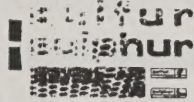
Brian's show, "Nothing Exceeds like Excess", can be heard on KDVS on Sundays from 4-7 pm.

experimental mental fun reviews!

by dj sondra

<steven utiello//scratchy marimba>

This is one of the newest in the "Meld Series" releases on Sulphur Records (or Sulfur if you are in the US) out of London. Pushing giant boulders around beneath a thick, clear and warm ocean, you look up at the sky as it starts tearing away in chunks. The ragged pieces bob and fizzle on the surface above you. Instruments: turntables, harmonizer, taped voices, drums, sampler.

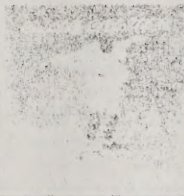


<various artists//commercial ad hoc>

From such labels as Seeland, Cha-Bashira, and Illegal Art, with Artists such as 'Evolution Control Committee', 'Office Products', 'Roux Partout', 'Orange Head', 'Jorg Piringer', 'Experts of Legitimization', 'Realistic', 'Youth Parade', 'Spacklequeen', 'Big City Orchestra', 'Bran Flakes'. This comp. gives us a nice jumble of socio-babble complete with cheezy 50's commercial samples, snippets of disjointed millisecond long vocal blips strung together abstractly as composition, electronic pepper, backwards speech. There's a big brass band playing down the street while you're inside watching television with your 5 other personalities. Garbled noises, rolling a glass jar on concrete, huge swells building up in reverse, robot is losing power, quickly trying to gasp out its finale, a horrid, loud and desperate sigh of regret.

<clang quartet//jihad>

This release on Silber Records is a one man band who lists these as sources that are employed on his disc: "(1) electrified hand saw/stapler/water bottle combo used with an e-bow and drumstick (2) electric guitar without strings (3) hockey mask covered with finger cymbals and bells ("shake face") (4) junk metal percussion (5) cicadas (6) sounds made under a bridge (7) broken cymbal that is beaten, sawed, dropped etc. (8)'family' tapes (9) dead tree used as a drum (10) a creek (11) a reel to reel tape machine." Sounds like 3 songs caught up in a cyclone, they cancel each other out, fade in and out, build on top of one another, construct, interfere, develop patterns, harmonies.



<bonafish sam and his power orchestra//Rite Fun>



(on Coming In Second records): waterdamaged Casio keyboards with stuff clanging around in back. 70's lounge soap opera tun-ish, mixed with a few other random fitting noises chosen to keep the beat. Pretty sporadic and corny (in a fun way).

<yves daoust//musiques natures>

(on Epreintes Digitales Records) His electroacoustic 'fantasie' is one of my favorite tracks, composed solely of excerpts taken from French radio program sound archives spanning 50 years. An eerie transporting collage of samples of old French radio reports/journals layered with opera symphonies and other bits in and out. Speeches of revolution, mysterious. Fuzzy recordings of a theater singer hitting the high c as an orchestra erupts around her voice, echoing effects interrupt, wiping the slate clean, a rich sounding nightly news docudrama fades in. Children's voices, feet dancing, hollow clapping sounds transporting you back in time in exactly the way a memory allows, abstract sound clips and collections of auditory impression, 'releasing the musical essence of basic sounds'.

<randy grief//alice in wonderland>

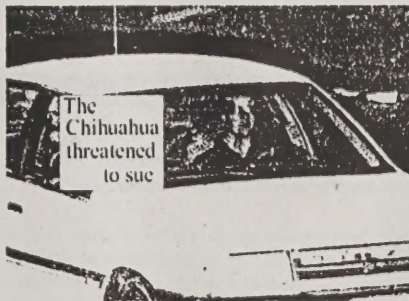


(on SOL) 1st in a series of a dark, sinister, abstract, musical interpretations of the original Alice in Wonderland. dramatic, creepy. The way in which it is read is perfect with the music, muted and faded it joins with the music as opposed to separating itself from it. Story is not straight ahead, voice fades in and out subtly with hints of what is going on as the music takes over the mood. Perfect for listening all the way through. I want to hear the rest of the story!!

Sammie Davis's Adventures in...

As of the 5th of September, I have lived in Sacramento for one year. As of the same day, I've come to the conclusion that living anywhere really blows. Not in a depressed "my world is dark and cold" sense. More of a trust people as far as you can throw them kind of thing. I lived in Davis the year previous and thought the same. I lived in Utah for the 21 previous to that, and I believe living there is punishment equivalent to maximum-security prison.

After living here for about a week, and having just dropped \$1,300 on a house with no refrigerator, I'd decided to head to Taco Bell for dinner (and breakfast, and lunch) at about nine. Not my idea of a gourmet dinner, but we all know about 39-cent days. People waiting for the bus yelled at me as I drove by, but I dismissed it as my car can easily be mistaken for a bus. The '94 Jetta is notorious for that. Two blocks later the boys in blue threw on the lights in front of my house. Maybe if I would have offered him a burrito I could have gotten out of a ticket, but how much could driving without headlights on be? Answer: \$250. \$220 if you take off three hours of work and plead with the judge.



But on a positive note, my neighbors got a great first impression of me.

My neighbors are great people. I live about 2 miles from the Projects and have met many a great person while sitting on my porch. For instance, the shopping cart pushing mouseketeer, the guy who stole my harmonica (and I drool like a rabid pitbull while I'm playing), and the guy who stole my tea jar. The newest addition of course is my favorite, the guy who stole my girlfriend's radio one week after she got it. I found

out about him an hour ago. Does anyone know where I can get one of those flame-thrower car alarms?

I've come to know the area well, the restaurants, the parks, and the traffic cameras. That's 21st and Broadway, and 16th and X St; \$281 a piece (see the picture). Ok, so I deserved those. In fact I've been informed that I should have been going 90mph so I would have gotten away clean. So yeah, I'm the guy who speeds around everywhere through red lights. And no, I can't afford to slow down.

But the local scene is much better here than in Iowa. Every band books one gig here and gets really pissed when ten people show up, so they never come back (Gaza Strippers, Custom Made Scare, Black Halos, Catheters, Von Zippers). But I'm sure you're tired of hearing me rant. Fine, I'll be sitting on a porch in Montana with a gun on my lap. Does anyone know if the Kazinski place is available?

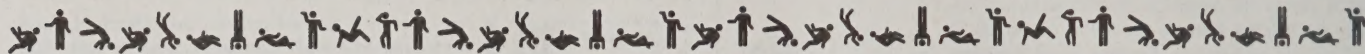
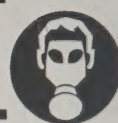
SACRAMENTO

by Dan Martin



DRUM AND BASS REVIEWS

BY DJ TAO



L. DOUBLE PRESENTS THE HIJACKERS



"Devolve"/ "Like Dust"
(Titanium Recordings)
www.titaniumrecordings.com

"Devolve" is a runnin' little tune that builds into an all out space-war soundtrack. Techno influenced D&B here with lots of great effects. My personal fav is the flip entitled, "Like Dust." I used this one to open my set at "Nocturnal Wonderland." A crazy driving bass comes in at the break and when the drop hits, this one is off and running. Techno-style drops sparsely placed give this track depth and a unique sound. Excellent first release for the Titanium camp out of Port Hueneme, Ca.

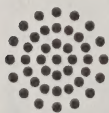
CONTROLLED SUBSTANCE

"Cyclic"/ "Freestyle"
(Thermal Recordings)
www.thermalrecordings.com



The Thermal camp from the bay area does it again with another quality release. This time around Controlled Substance is behind the production and he doesn't disappoint. "Freestyle" is a hard-steppin' number with a squelchy bass riff that carries this track throughout. The flip is the one I go for. "Cyclic" is a rolling hard stepper with distorted bass tones that keep changing and building as the track progresses. An echoed out Trip-Hop beat fades in and out for the intro. Suddenly the tempo picks up and some crazy drums get you shakin'. This track has 3 breakdowns and by the 3rd one, this track is at it's peak with crazy layers and effects that seems to put a smile on your face every time. One of my favorite tracks at the moment.

DJ ABSTRACT



"Ease Up"/ "3 Step"
(Green Label)
P.O. Box 460922,
San Francisco, Ca. 94146-0922
green@satnet.net

"Ease Up" is has a crazy broken drum beat that shakes you along while the squelchy bass and vocal snippets compliment the track nicely. "3 step" is the track I go for as it's more aimed at the dancefloor. This track really rocks. Some great drum programming gets you hooked. At the break, a voice says, "check this out, out, out..." and then a crazy ill bassline drops in and tears the track apart. Guaranteed to get the floor movin'. Another fine tune released on San Francisco's Green Label.

BAHAMADIA

"Pep Talk"/ "Pep Talk Remix"
(GoodVibe Recordings)
www.goodvibemusic.com



This female rapper shows us her versatility by rhyming over jungle. As the intro creeps in, a voice states, "Bahamadia comin' atcha..." and she sure does. Super fast frantic lyrics over a broken drum beat keep your head nodding throughout the entire track. An awesome chemistry is achieved in this track with Bahamadia's slick and smooth lyrics and the broken beats that shake you up and get you moving. The flip side offers a remix by Zion I's 418 Hz Productions that is even tastier than the first. A simpler drum beat and a warped and wobbly baseline make this track one for the dancefloor. Very innovative material here. Check it out!

VARIOUS ARTISTS



Capital City Compilation
www.916junglist.freeservers.com

An entire 9 track CD of various producers from Sacramento's thriving jungle scene. All of the producers featured are on the rise and have their own flavor to offer on each track. A great comp with a variety of tunes. Track listing includes: AngelZero-"DoubleEdge"/Plex-"Letterbeats"/Jitsu-"Sleep"/Blue Izes-"Duel Hill"/Ruszi-"Mindwarp"/Tofu de la Moore-"Children Sleep"/Reason-"Numbers"/Amenis-"Unexpected"/Kruel Industries-"Laughing Gas." This CD has something for everybody so if you want to hear what some local artists in our very own D&B scene are producing, then pick this one up quick. Pressed in limited numbers, this CD is a real treat if you can find it.

SLIM AND TOFU

Episode One CD
(Underground Movement Sounds)
www.undergroundmovementsounds.com



These Sacramento producers have done it again with this 5 track CD of original material. What can I say except that this CD is a must have. Quality production all around on this one with tracks like "Ruthy," "Temple," "SnT Dub #1," and "Hydroplane" showing the diverse talent that this duo has to offer. My personal favorite is a deep and eerie number entitled "Black Dreams." An intense dancefloor number complete with hard drums and a xylophone riff that puts a chill down your spine. Pick up this CD on sight, if you can find it. My only regret is that there is not a vinyl version released also, but regardless, Slim & Tofu are ones to watch in the future.

BISHOP AND TOFU DE LA MOORE



"Whichcraft?"/ "Avery"
(Underground Movement Sounds)
www.undergroundmovementsounds.com

The first release on this label, which happens to be Sacramento's first drum and bass label. These two artists come correct with a very tasty piece of wax. "Whichcraft?" is a hard rockin' number with a bangin' Amen break that tears you apart when it drops. Camera snaps and other neat samples keep the track interesting. "Avery" on the flip is a more chilled out, yet spooky tune. The intro contains an eerie violin riff that soothes your soul and builds the suspense that hooks you in to this number. The drum programming is smooth and shakes you up a bit as it rolls along at a quick pace. When the bassline comes in, you have to instantly start shakin' that ass because this number gets funky. "Classic horror flick strings" take you into the break and the drums get broken up seriously. The tune I used to close the night out at "Electric Daisy Carnival." A great first release. I can't wait for the next one from this label.

MACHETE AND SENSE / CLUTCH AND SENSE

"Whirlpool"/ "Spank"
(Cal-Tek Recordings)



Los Angeles based artists from the "Junglist Platoon" come correct with the first release on their new label. "Whirlpool" has a spacey intro that lurks in. At the drop, the sub bass hits and a real Tekky sounding bassline drills this one home. This track gets better and better as it moves along, with lots of effects and samples layered into this tune. "Spank" offers more of the same quality and style with a slightly different take. A wobbly bassline gets tweaked and twisted to create a unique sound. As the name of the label says, this one is Tek and it's out of Cal. Great Production all around on this 12". I can't wait for more.

CURIOUS / APX-1



"Boom Dem"/ "Gals Dem"
(Herb'n Music)

The boys from LA come again with the ragga influenced flava. "Boom Dem" is a great track that starts off simple yet steppin' with some crazy sub bass. The drums stay steppin' but change in format throughout. Ragga vocal samples abound adding to the vibe of the track. At the 2nd breakdown it turns into a dub beat for a minute and then suddenly morphs into the illest old-school Techno riff that brings back hella' memories. An absolutely wicked tune. "Gals Dem" is another hard steppin' tune

with an ill lazer canon that shoots wicked bass throughout this track. Lots of ragga vocal samples are thrown in for good measure. Herb'n strikes again.

DIESELBOY

"Invid"/ "Invid"(Future Cut remix)
(Palm Pictures)
www.palmpictures.com
www.djdieselboy.com



These two tracks are absolute dancefloor smashers. Future Cut serves up a tasty remix of the original with a light and spacey intro that is surely deceiving because all hell is about to break loose after the drop. At the break, the illest terror-bass fades in 'til it's at full volume. A voice utters, "control..." and then booyaka! A fierce amen break smashes this one apart and rinses the place out. Can you say, "RELOAD?" However, I personally like Diesel's mix just a bit better. The original is a rockin' two-step number that is absolutely amazing. A wicked b-line and tight drums make this one solid. More old-school techno sounds are thrown in and placed at just the right intervals to give depth. The track gets even more wicked after the second break which echoes before tearing through an ill bass drop. Incredible!

A GUY CALLED GERALD



"Essence" LP
(Studio K 7)

This pioneer of the british Acid House movement in the early 90's is back with a complete long player of drum and bass tunes. Not your average dancefloor tunes here, the songs on "Essence" are rich and complex showing what a true artist AGCG really is. He opts to use quite a number of different vocalists to complement the tracks throughout. Not many of these tunes are aimed at the dancefloor, but this makes for very interesting listening in your car or living room. Lots of soulful lyrics and wild beats keep you interested throughout. Check it...

PHOTEK

"Solaris" LP
(Astralwerks)



I hesitate to include this LP in the drum and bass reviews section, because it only contains one song that is D&B. The rest are all downtempo, or house tunes. Not what fans of Photek's pioneering jungle sound might expect, but then again, being the musical genius that he is, I guess it's not that surprising to hear him expand his production credits. Photek shows us that he is multi talented, not to be pigeon-holed into one genre. The only D&B tune, entitled "Infinity" is a beautiful number that rolls along in the deep, futuristic style that we have heard from Photek in the past. If you are looking for a good CD of downtempo and deep house then check this one out. However, serious jungle fans shouldn't waste their time or else face disappointment.

THE INSOMNIAC JUNGLE SHOW
WITH DJ TAO
WEDNESDAYS 2000-2200
KDVS 90.3FM
WWW.KDVS.ORG

This is a

Public Service Announcement...

Public service announcements (PSAs) inform listeners about local non-profit events, services, and general matters relating to the community.

Those wishing to submit a public service announcement (PSA) should do the following:

Send a typed press release to KDVS Production/PSA Department. Include your contact information as well as start and end dates. If no dates are given, PSAs will be aired for a maximum of three months. To better ensure that your PSA receives airplay, submit scripts which can be read in under 30 seconds, that contain no commercial advertisements or prices, and that do not contain editorial content.

Note: Announcements regarding concerts and shows should be faxed or mailed to KDVS, attention KDVS ENTERTAINMENT CALENDAR.

The fax number is 530-752-8548 (Attn: KDVS Production/PSA Department).

The postal address is:

KDVS

Production/PSA Department
14 Lower Freeborn Hall
1 Shields Avenue
Davis, CA 95616

You can also e-mail the press release: psa@kdvs.org

Please allow one to two weeks for processing.



THE FALL



artwork by: MetalGina

WWW.KDV.ORG

kdvs record swap

Saturday, Nov. 11
Davis Teen Center
(3rd and B St)
9am-4pm

Suggested Entry Donation: \$1

live in studio a

10/5	Bunny
10/12	Monster Squad
10/19	Shitty Things
10/26	Antagony
11/2	Sweet Lips

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